WHAT'S MODERN NOW

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BY MARILYN BETHANY

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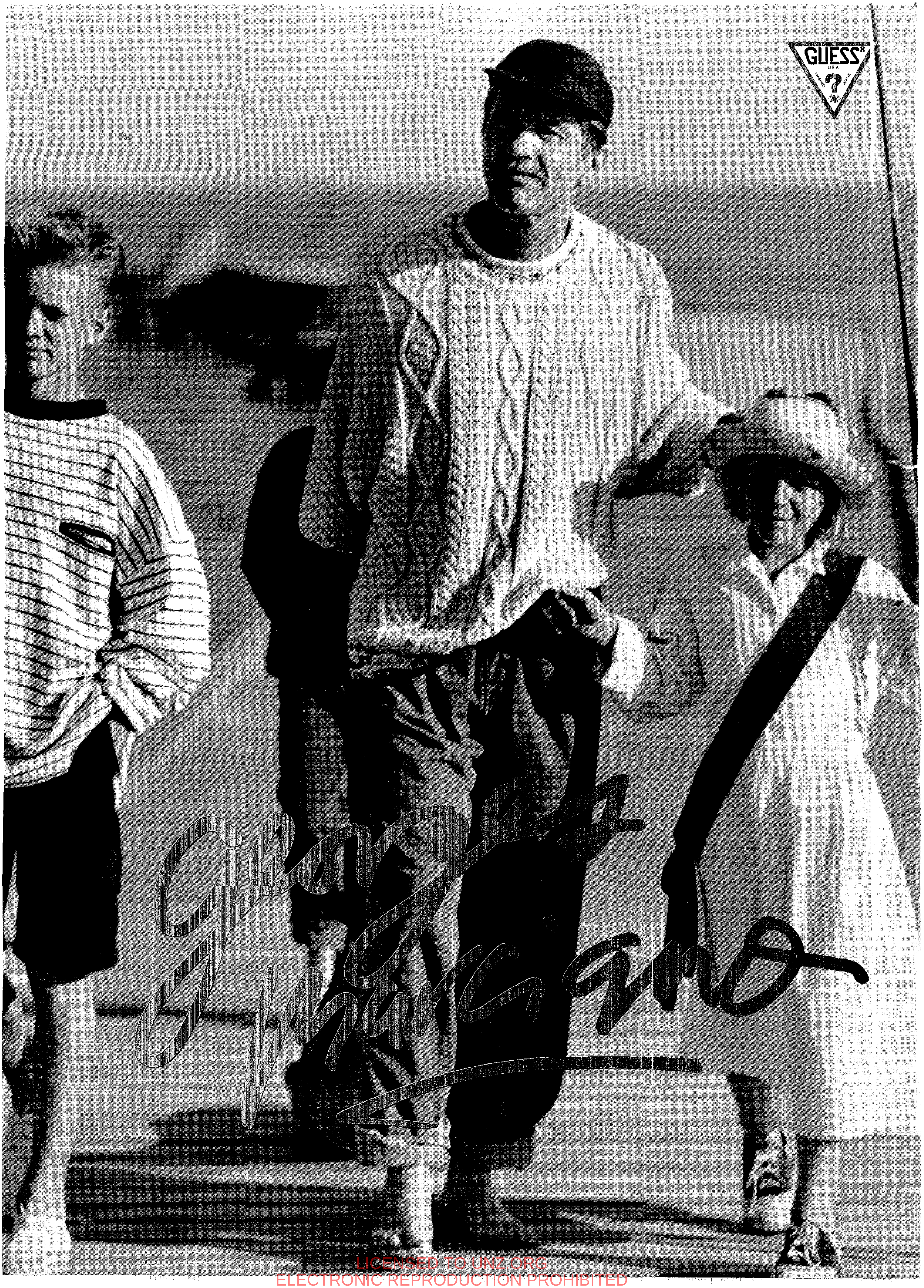
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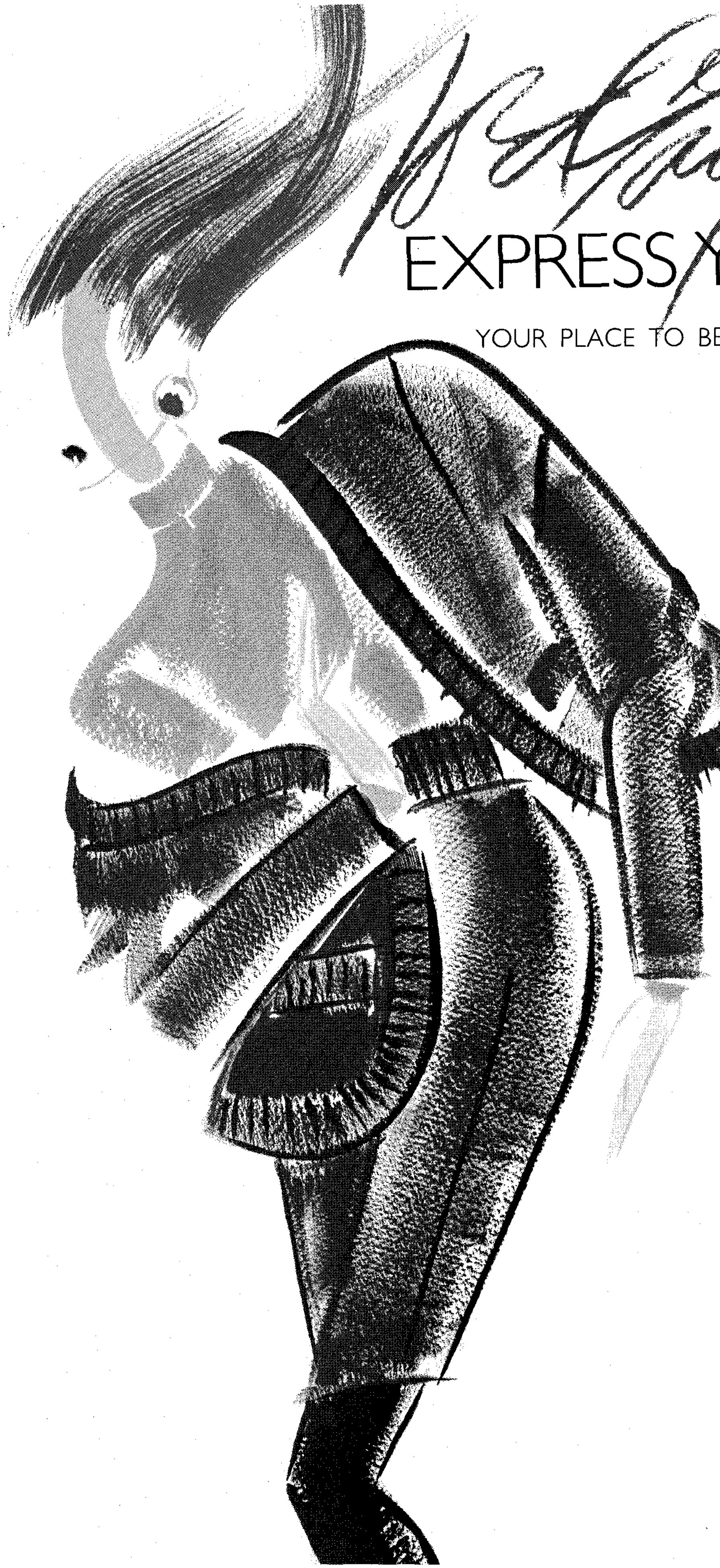

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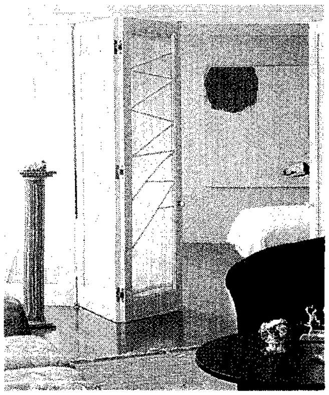
BY JANICE HOPKINS TANNE

The AIDS epidemic has pushed Americans into fiercely opposing positions: Hard-liners believe that testing for AIDS should be widespread and mandatory; some even argue that those who knowingly infect others should be jailed. Civil libertarians, and most public-health officials, oppose mandatory testing. Instead, they urge tough penalties for anyone who discriminates against AIDS victims or who violates the confidentiality of their records. When it comes to AIDS, what is reasonable? A comprehensive look at AIDS testing and the issues it raises.

48 Interiors: What's Modern Now

BY MARILYN BETHANY



As postmodernism loses momentum, a new creativity is in the air. Architects are taking a fresh look at modernism, and the elegant, exquisitely detailed results are neither cold and heartless nor reverential toward the past. Favored materials might be time-honored staples—Murano glass and Carrara marble—or such new wrinkles as pigmented plaster and sandblasted stainless steel. The result is a different kind of modernism—from a playful loft for art collectors to a stunning Italian restaurant.

74 I've Got the Horse Right Here

BY ERIC POOLEY

On September 1, Rocco Landesman, 40, became president of Jujamcyn Theaters. Before joining Jujamcyn, he'd been a sharp critic of the theater establishment. But as a Broadway insider, he can no longer afford to be a radical. And as head of Broadway's smallest theater-owning organization, he can't compete for London hits. Rather, Landesman (below, left) must develop new American work, like his first Jujamcyn show—Stephen Sondheim and James Lapine's *Into the Woods.* "If I do my job right," he says, "*everyone* will be disappointed with me."

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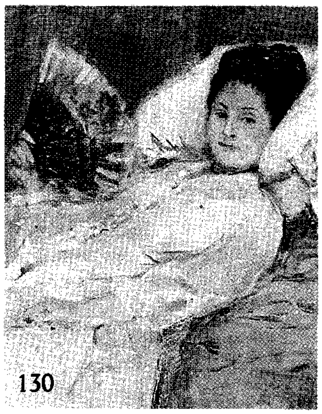
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Cover: Photograph by Jon Jensen.

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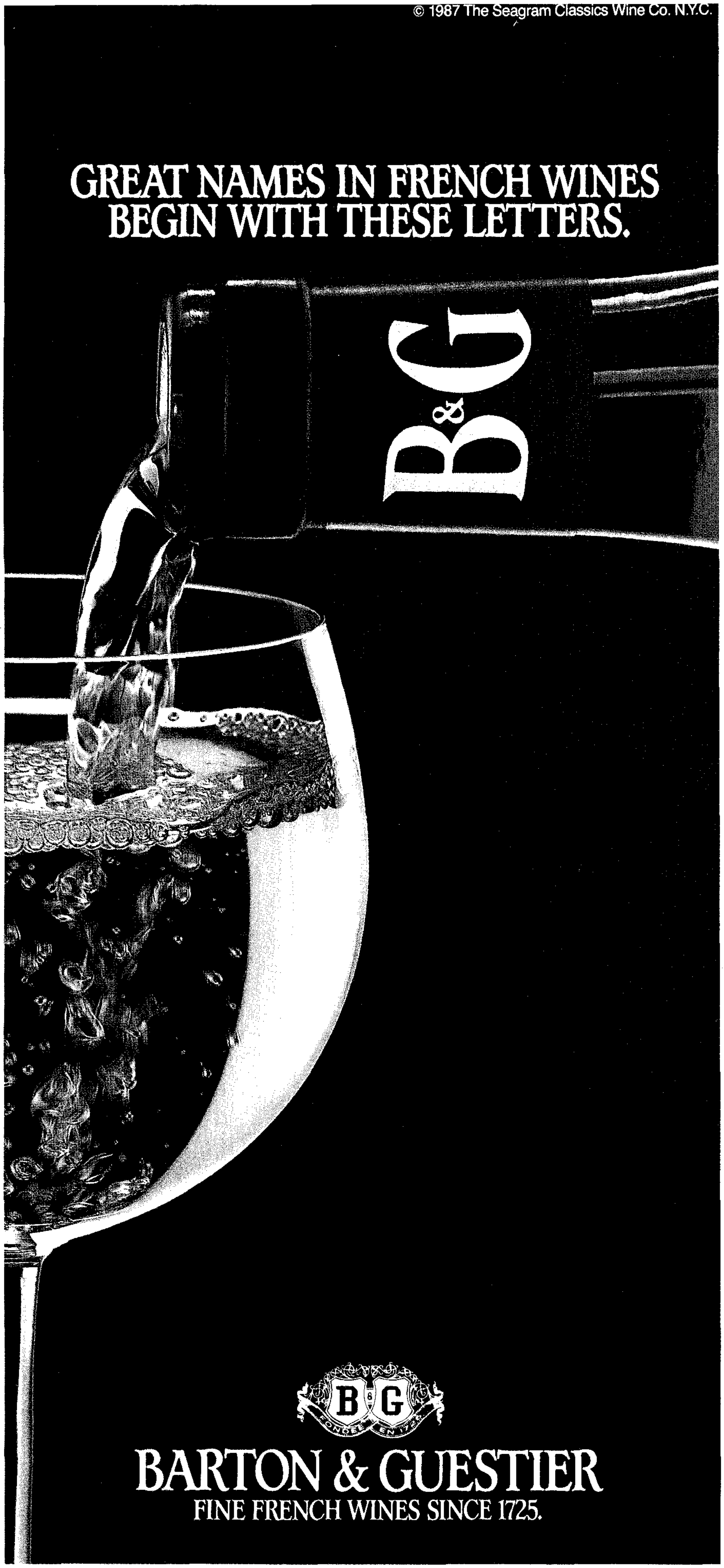
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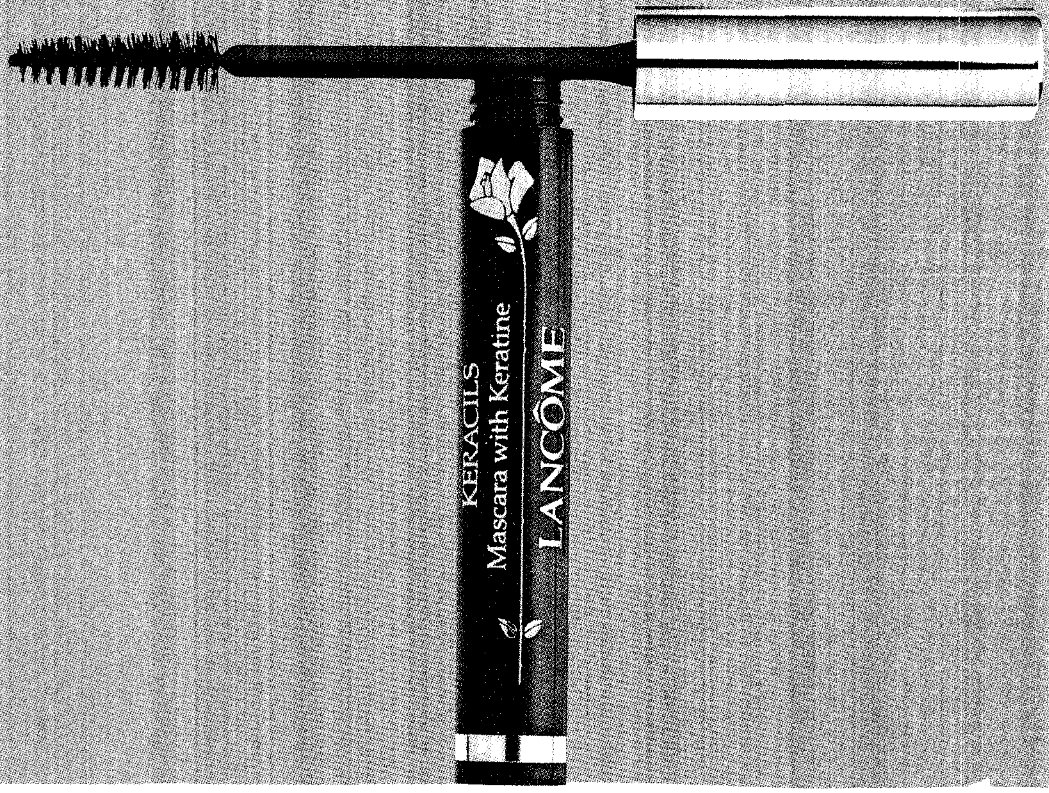

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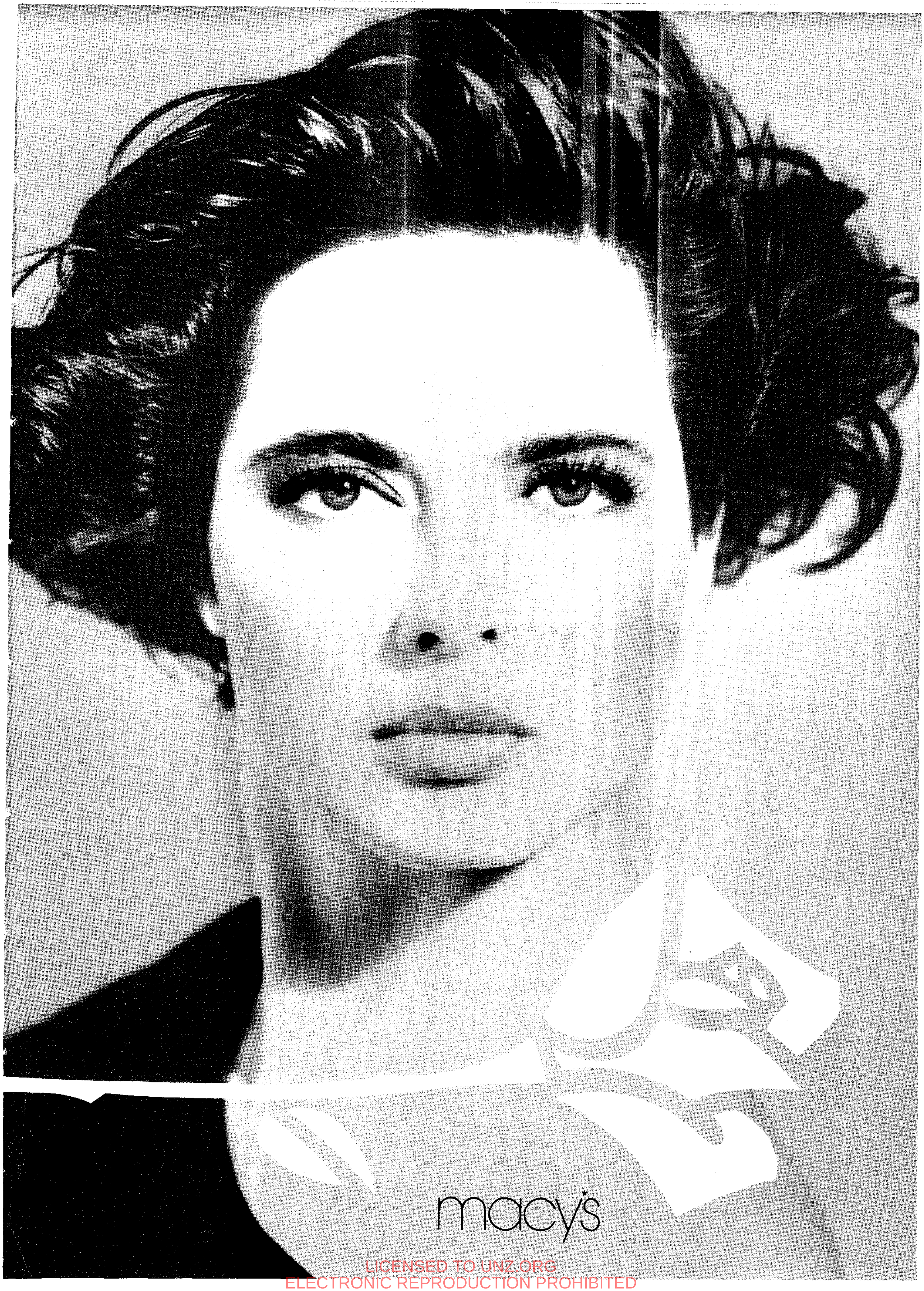
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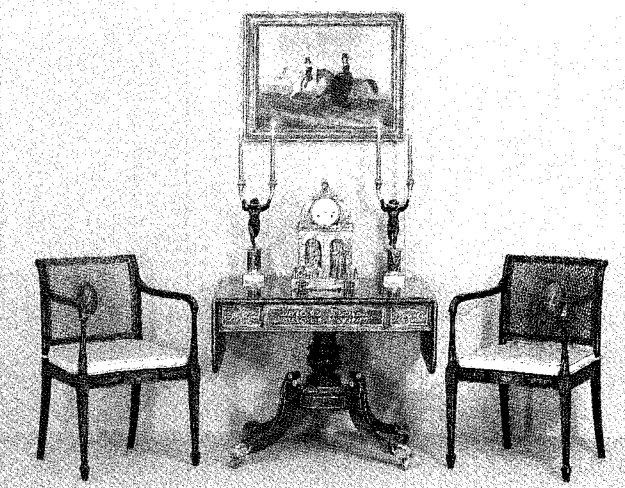

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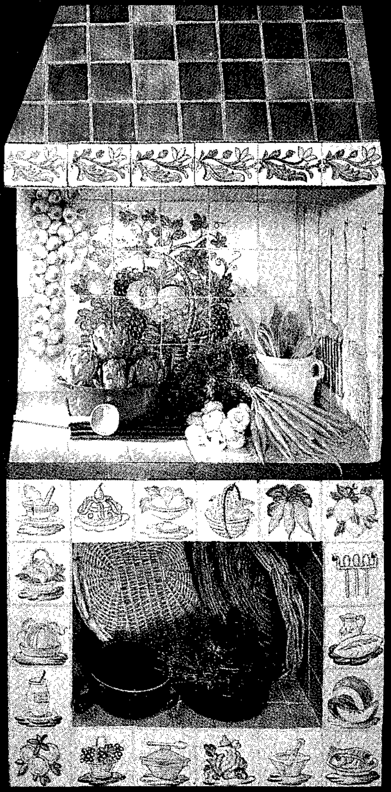

LETTERS

Cost Consciousness

I DIDN'T REALIZE THAT SKIPPY PEANUT butter costs only 99 cents. After reading "What Things Cost" [September 7], I ran right out and indulged in a jar.

Sissy Cargill Biggers
Southport, Conn.

WHERE I LIVE, THE FOLLOWING PRICES prevail: woman's haircut, including shampoo and blow-dry, $18; dinner in an Italian restaurant, $10.50 per person; one-bedroom apartment in a postwar building, $500 to $550 per month. The northeast Bronx is not Manhattan, so many people may not even consider it part of New York. It's just as well—the last thing we'd welcome would be efforts to "Manhattanize" our neighborhood.

Sandy Feuchtwanger
The Bronx

AS A SUBSCRIBER TO *New York,* I OBJECT to the photograph on your cover depicting crack as just another New York commodity. It's true that as New Yorkers we tend to be open about our weaknesses. Yet it seems irresponsible to display a substance as dangerous as crack in a way that may seem like tacit approval.

Stephen M. Endress
Operations manager
Holy Trinity Lutheran Church
Manhattan

FIVE YEARS AGO, IN PENNSYLVANIA, I paid $10 an hour for a maid. We spend winters in Florida and currently pay $12.50. During the summer, we are on Cape Cod. I don't have a cleaning woman there, but everyone I know pays at least $9 an hour. Maybe New York cleaning women should consider relocating.

Eleanor Lenney
East Dennis, Mass.

"NEW YORK THINGS, 1980–1987" OFFERS disturbing comparisons with findings from a recent study of emergency food and government funding. The study was released this year by the Food & Hunger Hotline in conjunction with my agency, Food for Survival: The New York City FoodBank, and the New York Coalition Against Hunger. Your chart shows that over the last seven years, the cost of typical New York things has gone up substantially, sometimes more than 100 percent. Our study shows that the cost of the

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

©Barbara Morgan

Martha Graham, 1945

"I am a dancer. I believe that we learn by practice. Whether it means to learn to dance by practicing dancing or to live by practicing living, the principals are the same. In each it is the performance of the dedicated precise set of acts, physical or intellectual, from which comes shape of achievement, a sense of one being, a satisfaction of spirit. One becomes in some area an athlete of God." —*May 15, 1945*

When I first wrote those lines some 40 years ago, I little thought I would be looking back at what is now a 60 year history for my dance company. I no longer dance. But as I choreograph and rehearse my company, I still believe in that perfection which fights against, what is for me, the only sin-mediocrity.

Martha Graham

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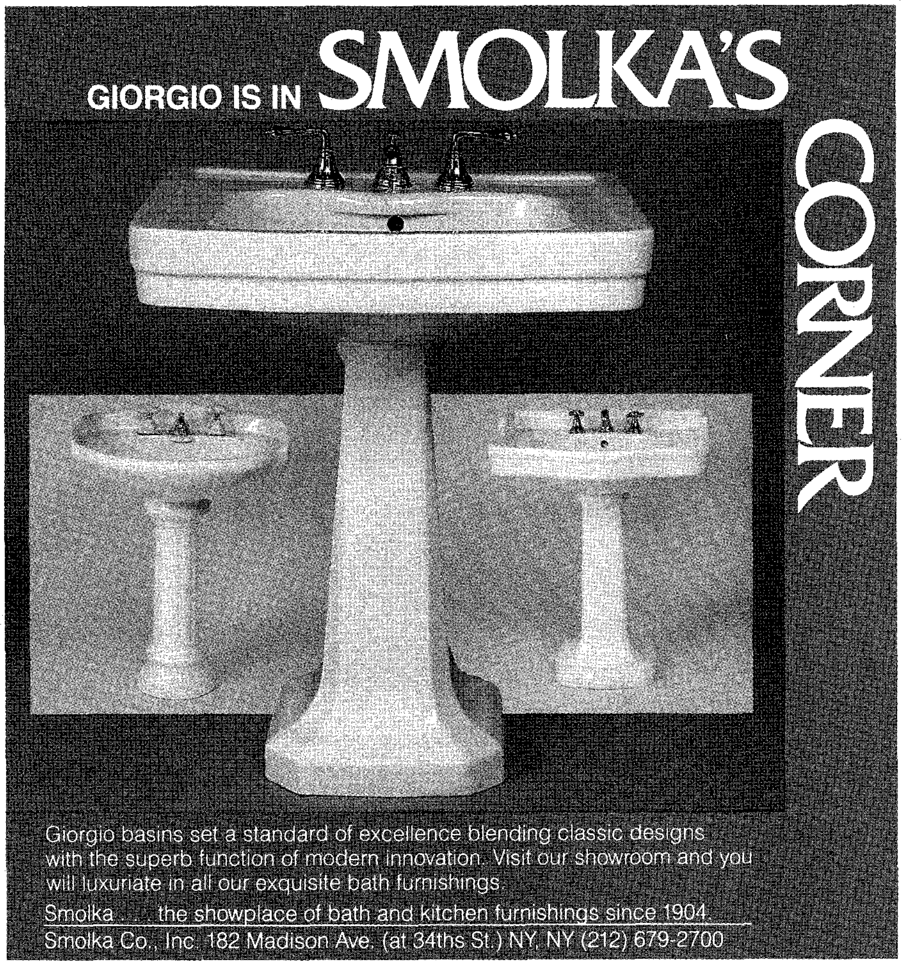
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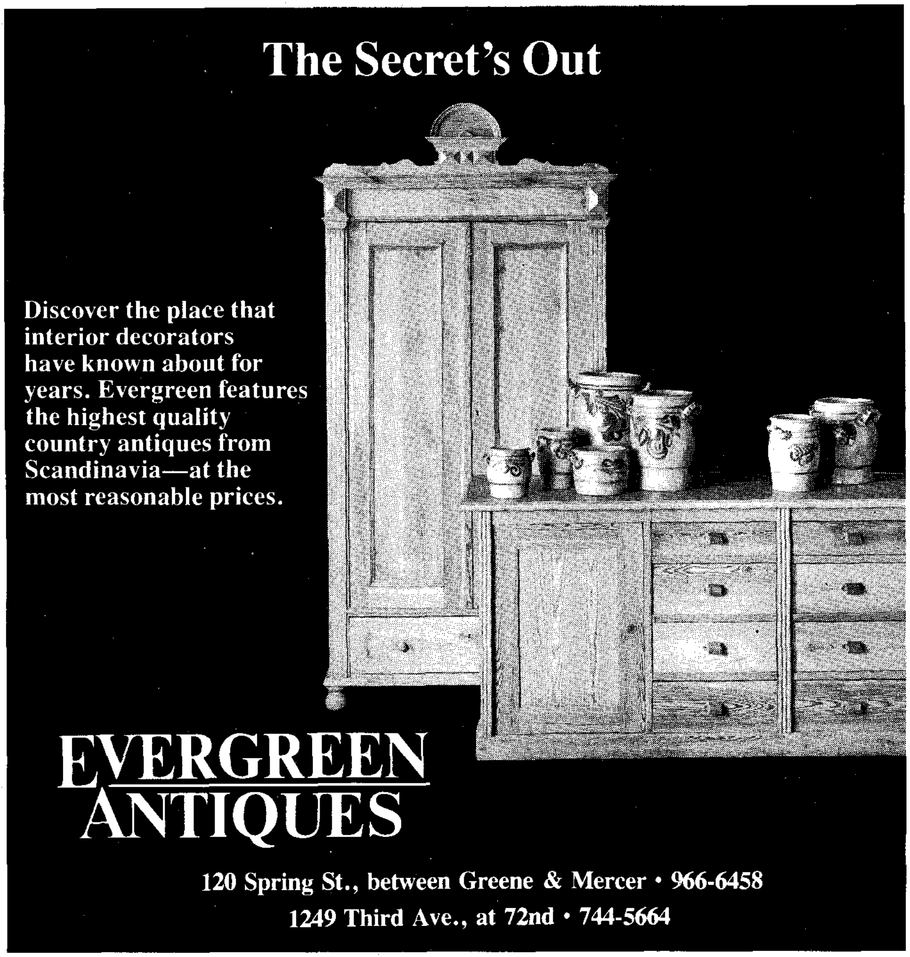
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most austere but still nutritionally balanced emergency meal has risen to $2. Meanwhile, the combined average federal, state, and local government funding for emergency meals over the same period has remained at 25 cents per meal. Also, the number of soup kitchens has increased from 30 to 487.

Pamela Green
Executive director
The Bronx

Meter Readers

"ATTACK OF THE PEOPLE METERS" [BY EDwin Diamond, August 24] was one of the few articles to get the facts straight about people meters. However, it stated that "very few people who professionally watch the people who use the people meters like what they see." There is almost unanimous agreement in the advertising-research community that people meters are vastly superior to diaries. The article also implied that people-meter households are biased toward younger, urban audiences. The truth is that people meters merely correct the bias of the old diary sample. On the basis of age and geography, the people-meter measurement more closely reflects the actual population.

Steve Sternberg
Manager of broadcast research
Bozell, Jacobs, Kenyon & Eckhardt
Manhattan

Bar Talk

IN "FROM NIXON TO LINCOLN" [AUGUST 31], Lally Weymouth writes that the Association of the Bar of the City of New York was ultimately responsible for the disbarment of Roy Cohn. Our association is not involved in the disciplinary process that reviews members' actions.

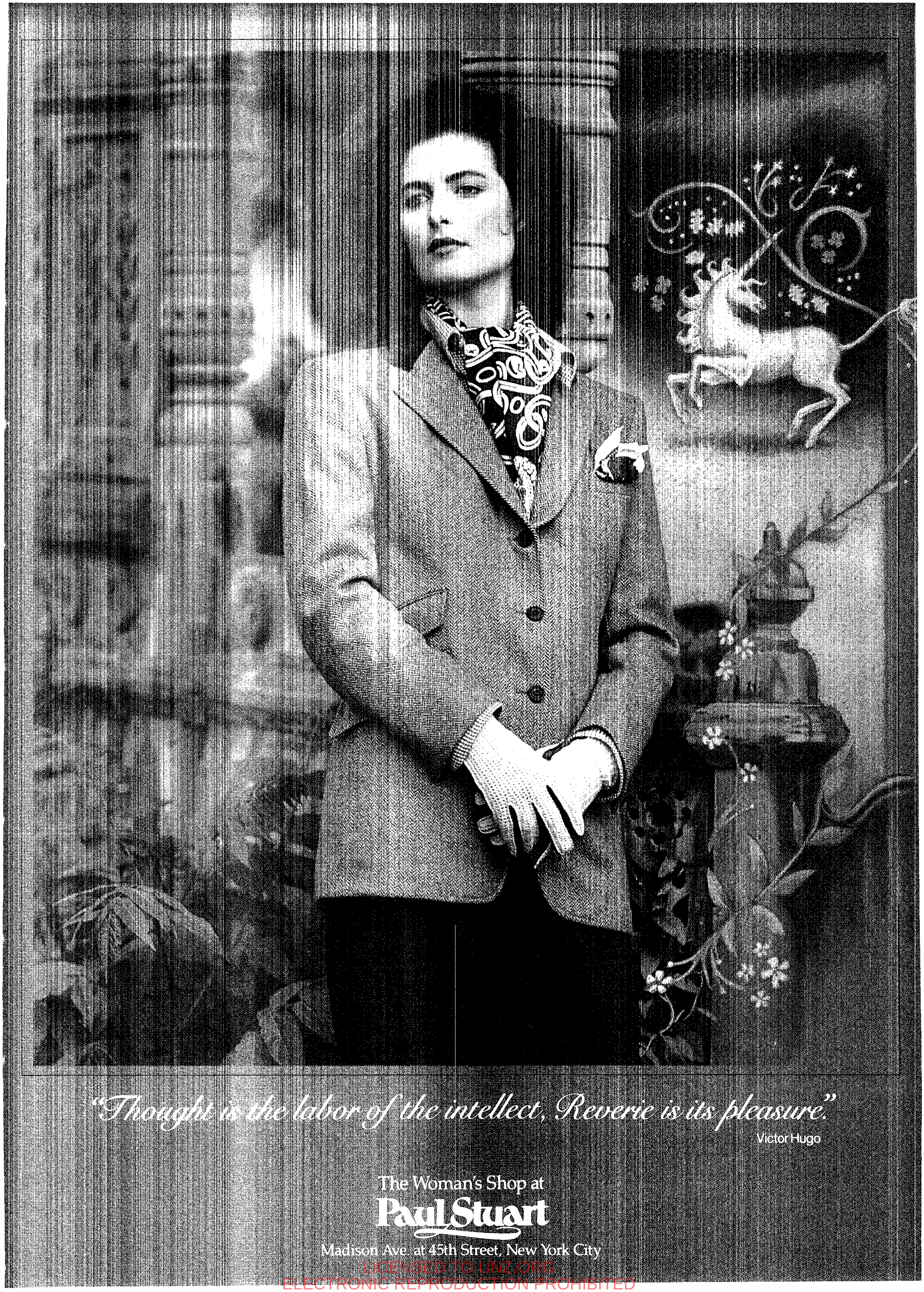
The Code of Professional Conduct—which governs the professional activities of lawyers in New York State—is promulgated by the New York State courts. Court-appointed committees review citizens' complaints against lawyers. If a committee finds that a serious violation of the code has occurred, it may instigate court action. Only the courts can suspend or disbar a lawyer.

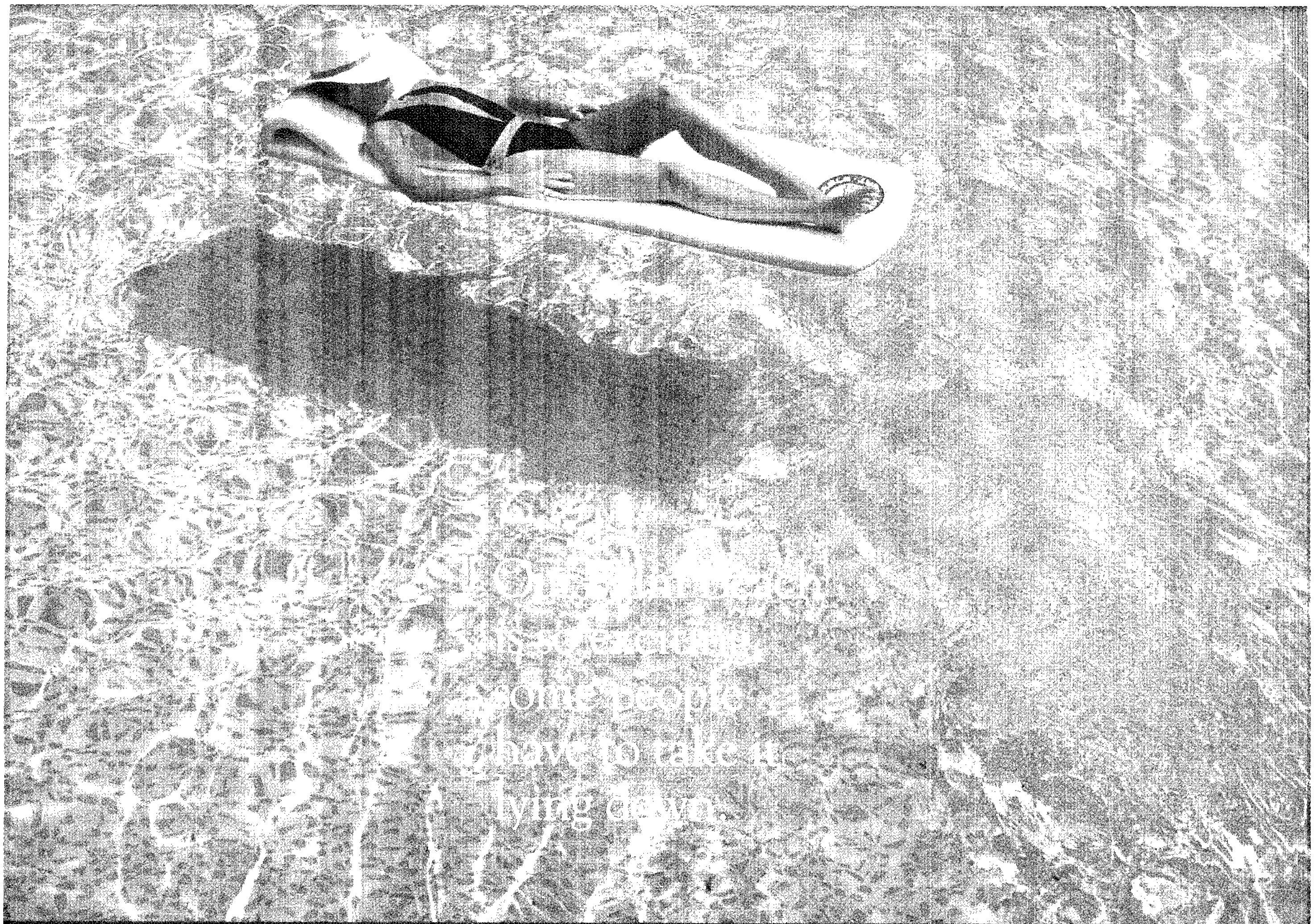
Robert M. Kaufman
President
Manhattan

Correction

In New York, Ray means pizza—Ray's, Original Ray's, Famous Original Ray's, and Ray Bari. In a story about Original Ray's going nationwide ["Intelligencer: Restaurant Notes From All Over," by Jeanie Kasindorf, September 14], *New York* ran the logo of Famous Original Ray's. Above is the Original Ray's logo. ■

The Original Ray's Pizza
Est. 1959


"Thought is the labor of the intellect, Reverie is its pleasure."
Victor Hugo
The Woman's Shop at
Paul Stuart
Madison Ave. at 45th Street, New York City



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NEW YORK INTELLIGENCER

BY JEANIE KASINDORF

SANS GOLDEN...HOUSECLEANING...CARNEGIE FLAP...FIFTH AVENUE STORIES

BROOKLYN POLS TAKING KOCH CUE

Mayor Koch has dragged the City Council into his war with Brooklyn borough president Howard Golden. On September 9, Koch held a secret meeting with Brooklyn City Council members to tell them how to do business with city agencies without involving Golden directly.

Last month, the mayor began feuding with borough presidents from Brooklyn, Queens, and the Bronx over where to build shelters for the homeless. On September 3, Koch said his commissioners would no longer meet with the beeps without notifying the mayor. On September 4, Koch made peace with the Queens and Bronx beeps but continued feuding with Golden over what Koch called his "personal invectives."

"The secret meeting was held because the Brooklyn council members were complaining that they were being shunned by city agencies and city commissioners," a City Hall source says. "Koch started the meeting by asking who wanted to be the next borough president. He went on to say that his people would meet with us as long as Golden's representatives wouldn't be at the meeting. Councilmen will have to meet with Koch's people, then brief Golden. They'll act like brokers between the two camps."

LENNY CONDUCTING ON ROSH HASHANAH

Carnegie Hall is kicking off its fall classical-music season with a Vienna Philharmonic concert on September 24—the second night of Rosh Hashanah, the Jewish New Year. The scheduling of the concert, which will be conducted by Leonard Bernstein, has infuriated some Carnegie Hall patrons.

"The Austrians are coming to ruin my Rosh Hashanah," one Carnegie Hall devotee complains. "Here is Bernstein, a Jewish conductor, and Isaac Stern, Carnegie Hall's board president, planning this event for the Jewish New Year. I'm not that observant, but it seems to me they could have scheduled this differently."

Carnegie Hall general manager Judith Arron says, "We were aware of the holiday. And because of the sensitivity of the issue, we purposely didn't make it a subscription event, so our subscribers who were observant wouldn't be forced to attend."

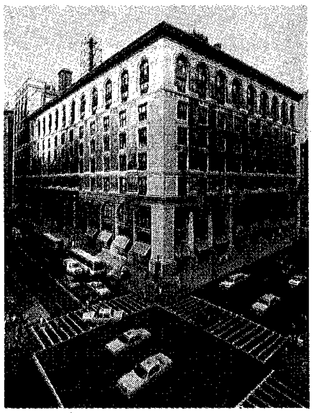
LEONARD BERNSTEIN

ALTMAN'S LANDLORD MULLING TOWER

The owners of the B. Altman's building on Fifth Avenue are preparing to ask the city's Landmarks Preservation Commission for permission to add several stories on top of the landmark building.

The building is owned by developers Peter Malkin, Mort Olshan, and Earl Kazis, who bought the 81-year-old Renaissance Revival structure in 1985. They lease the building to the department store's owners.

Real-estate sources say they expect the developers to try to add several stories to the Madison Avenue side of the store. Lloyd Kaplan, a spokesman for the developers, would say only, "A plan is being completed by the architectural firm, Hardy Holzman Pfeiffer. It will keep the same amount of retail space and add office space over a portion of the building, but I can't say how many floors. It will need a zoning change as well as landmarks approval, and we hope to start the official process shortly."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HOUSE & GARDEN'S NEW WINTOUR LOOK

House & Garden's new editor-in-chief, Anna Wintour, is moving quickly to put her own mark on the magazine. Wintour, who took over on September 1, has hired Derek Ungless, the former art director of *Rolling Stone*, to redesign the Condé Nast magazine. Ungless, who gave *Rolling Stone* its slick eighties look, also helped redesign *Esquire* in 1980.

"We hope to introduce the new design in January or February," Ungless says. "Our plan is to bring some sort of focus to the magazine rather than just running pictures of houses. The magazine is going to become more journalistic. Although there will still be a strong feature section, there will be more bits and pieces in the layout, and the editorial pages will be more varied."

ANNA WINTOUR

UPTOWN *VOICE* TABS *ESQUIRE* MAN

Village Voice publisher David Schneiderman has hired *Esquire* deputy editor Adam Moss to run his new uptown newspaper. Moss, 30, worked on special projects at *Rolling Stone*. He went to *Esquire* in 1981, where he

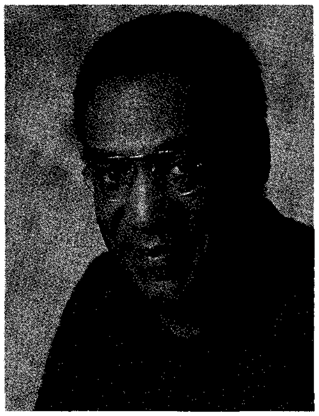
CONTRIBUTING EDITOR: PEG TYRE

Photographs: top, Mary Hilliard; center, G. Mathieson/Sygma; bottom, Erica Lansner/Photoreporters.

MAN AT HIS UPTOWN BEST...COS'S CAUSE...FOOD NEWS...DONALD DUCKS

MANFRED OHRENSTEIN

MICHEL FITOUSSI



BILL COSBY

edited an arts-and-entertainment section called "Esquire Review" before becoming deputy editor.

Schneiderman says that contrary to reports that he had decided to name the new weekly *Uptown* ("Intelligencer," September 14, 1987), he has chosen the name *7 Days* instead.

Does that mean the new weekly will be a guide to what's going on in the city? "I'm not going to deny it," Schneiderman says, "but I still don't want to say a lot about what will be in it. There won't be a lot of features. We're working on a dummy right now and testing different kinds of paper stock. Adam will come on in October and start putting together a staff. We hope to start publishing the first week in February."

OHRENSTEIN RAN ETHICS PANEL

Guess who was the chairman of an American Jewish Committee forum on ethics last spring. State Senator Manfred Ohrenstein, who was indicted last week by a Manhattan grand jury, which charged him with engaging in an illegal scheme to win control of the state senate for the Democrats in 1986 by putting campaign workers on the state payroll. Ohrenstein, who has pleaded not guilty to the charges, was chairman of the forum, held at the annual book-awards ceremony run by the AJC's *Present Tense* magazine. The forum coincided with the magazine's publication of a cover story entitled "Can't Anyone Tell Right From Wrong?"

Adam Simms, the senior editor of *Present Tense*, says, "I'm not embarrassed at all about it. It's absolutely fundamental that he's innocent until proven guilty. Somebody once said that a D.A., given his powers in front of a grand jury, could get an indictment against a bowl of Jell-O."

COSBY JOINING APARTHEID PROTEST

Bill Cosby is joining the public fight against apartheid. The comedian will take part in a protest in New York next week to focus attention on political detainees in South Africa. The protest is being organized by the Africa Fund, the New York–based group that distributed the proceeds from Artists Against Apartheid's *Sun City* album.

Cosby has also sent letters to mayors and religious leaders across the country asking them to take part in the campaign, which will end with a protest rally at the South African consulate.

"Cosby gets calls all the time asking for his support for different causes," says his lawyer, Chris Philpot. "But he is a very private man who rarely takes a public stand. This time, he was so moved by the plight of the 10,000 children who have been detained in South African jails that he felt he had to make time in his schedule and do his part."

RESTAURANT NOTES FROM ALL OVER

Chef Michel Fitoussi is leaving the Stanhope hotel after only six months to become executive chef at Regine's. Fitoussi, who was the chef at 24 Fifth Avenue and the Palace, will work with the restaurant's new food consultant, Jean Vergnes, on a menu for Regine's and will oversee the kitchen at the new Brasserie Reginette. Fitoussi's pastry chef and sous-chef are following him to Regine's. . . .

The chefs at Safari Grill and Cafe Marimba, two restaurants recently closed by David Keh, have found new homes. David Lawson, the former chef at Safari Grill, has become the sous-chef at Arcadia. Zarela Martinez, the chef at Cafe Marimba, is opening a new restaurant, on Second Avenue at the former site of Tastings on 2. The restaurant, called Zarela, will serve contemporary Mexican food. It will begin serving appetizers at the bar next week and will be open for dinner in early October.

BOARD SEEKS DATA FOR TRUMP'S TV CITY

The battle over Television City is heating up. The community board that will review the project has filed a Freedom of Information Act request to force the city to give it a copy of Donald Trump's environmental studies for the 75-acre development. The surveys, which Trump has submitted to the City Planning Department, will be used by the agency as the basis for its official Environmental Impact Statement.

The Upper West Side community board's spokesman, Ron Millican, says, "Trump's lawyer promised us a copy of the studies, but they never materialized. If we have to wait until the City Planning Department issues its statement, we will have only 60 days to come up with a knowledgeable and intelligent response to an extremely technical document that is likely to be 1,000 pages long."

City Planning Department spokeswoman Martha Ritter says, "As a matter of policy, we don't like to release any of the developer's studies, but in this case we will honor the request."

Photographs: top, James Colburn/Photoreporters; center, Daniel Aubry; bottom, Barbra Walz/Outline.

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BETTING ON A BETTER MOUSETRAP

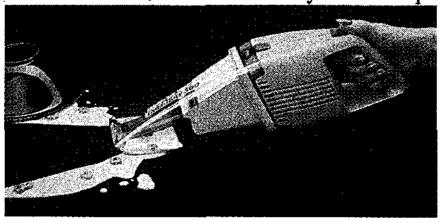
THE NEW-PRODUCTS PLAY

EVERY SO OFTEN, A COMPANY COMES UP with a product that's a real humdinger—a unique item that will boost the firm's earnings for years and may even put its stock price into orbit overnight. NutraSweet, the sugar substitute, was that kind of product for G. D. Searle & Company, and Cabbage Patch dolls single-handedly bolstered Coleco Industries in 1983.

Companies are always looking for Hall of Fame products, and now Wall Street—sobered by a break in the stock market's winning streak—seems to be paying more attention to new-product wizardry.

The price of Merck & Company's stock, for instance, soared earlier this month after the pharmaceutical firm won government approval for its anti-cholesterol drug, Mevacor. And RJR Nabisco's shares jumped recently when it came out that the company was developing a smokeless cigarette. (The official announcement was made last week.)

"There is a hunger for magic," says Michael Metz, a market analyst with Oppenheimer & Company. "One bit of alchemy is a new product whose potential seems to be without limit."

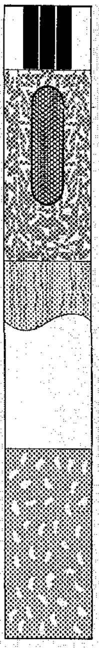


HIGH HOPES: *The Dubl-Duty cleaner...*

Many people think alchemy is just what the stock market needs these days. The five-year boom was fueled in good part by a frenzy of takeovers and restructurings. With that activity slowing down, investors are taking a back-to-basics interest in new-product introductions.

Last week, I asked a wide assortment of Wall Street analysts to identify some upcoming products that could help their company's stock outperform the market. The products they came up with range from a new generation of cordless vacuum cleaners to potential hit movies to a new product for frying foods. Here are some of the most promising:

☐ Olestra—Procter & Gamble has high hopes for this sucrose polyester compound, which is a calorie-free, fat-free substitute for cooking oil. "This will be the biggest product in the history of Procter & Gamble," predicts Drexel Burnham Lambert managing director Hercules Segalas, who thinks Olestra will get limited Food and Drug Administration approval within twelve months. "It will take the junk out of junk food," he says.



...the smokeless cigarette...

☐ Dubl-Duty cleaner—The hand-held, wet-and-dry vacuum cleaner recently introduced by Chicago Pacific Corporation's Hoover subsidiary is showing great promise, according to analysts. Lee Tawes of Oppenheimer & Company says Chicago Pacific could sell 1 million of the Dubl-Duty cleaners this year. "The company could ultimately add $1 a share to Chicago Pacific's earnings, providing a strong boost to its stock price," Tawes says.

☐ Signa Three—Developed by Telecredit, Inc., the Signa machine uses technology involving light to detect forgeries in everything from jeans to stock certificates. Already in use by Levi Straus and Chrysler, the Signa Three is now being tested on securities by Morgan Guaranty Trust and Manufacturers Hanover. "You're talking about an enormous industry" if it proves effective on securities, says Lee Ault, Telecredit chairman.

☐ Epidermal Growth Factor—Developed by the biotech firm Chiron Corporation, EGF is believed to hasten healing of both internal and external wounds. Johnson & Johnson is already interested in the technology. Stuart Weisbrod, an analyst with Prudential-Bache Securities, thinks Chiron will apply for FDA approval in January for treatment of corneal wounds. Approval for treatment of burns could come in 1989, wounds and abrasions in 1990, and internal injuries in 1992, Weisbrod believes.

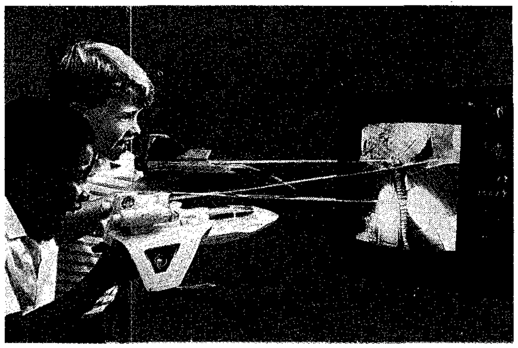
☐ *Three Men and a Baby*—This Walt Disney Company comedy, starring Tom Selleck, Ted Danson, and Steve Guttenberg and directed by Leonard Nimoy, will open in December. "There's a tremendous industry buzz about it already," says Mara Balsbaugh, movie-industry analyst for Smith Barney Harris Upham & Company.

☐ Minoxidil—The widely publicized hair-growth formula developed by the Upjohn Company will finally be approved by the government later this year. "It could be humongous," says David Saks of L. F. Rothschild & Company. And even though the product's introduction is widely anticipated and already reflected somewhat in the price of Upjohn stock, Saks thinks there is room for a further climb.

☐ Captain Power—This toy from Mattel, Inc., could be the biggest seller this Christmas. The toy allows a child to shoot at targets on television, both on a new network show and on a videocassette. "If this is a hot item in 1987 and carries over into 1988, Mattel's stock could climb well beyond its current level," David Leibowitz of American Securities Corporation says.

☐ Prozac—The new antidepressant from Eli Lilly Company is moving through the FDA approval process and could get an okay later this year. Analysts say Prozac could reap a bonanza in sales because the drug also seems to promote weight loss and fight addiction to tobacco and other things. Though approval for use of Prozac in weight-loss and anti-addiction programs could be years off, analysts say consumers may take it upon themselves to use the drug for those purposes. "It's potentially controversial," says Neil Sweig of Prudential-Bache, who thinks Prozac could be big.

Other potentially big-time products, according to the analysts, are Johnson & Johnson's Retin-A, an acne treatment that may have anti-wrinkle properties; digital tape players from Sony; Zenith's new flat-tension computer monitor,



...Mattel's new Captain Power toy in action.

Illustration reprinted with permission of the *Wall Street Journal*©1987.

which is said to offer an improved picture; an active suspension system for cars from Moog, Inc., of Rochester; and Genentech's tissue-plasminogen activator, a blood-clot dissolver.

The biggest product of all, of course, would be a drug that cures AIDS. But analysts say that breakthroughs on AIDS are far in the future.

In any case, investing because of a new product can be tricky and the timing crucial. The long-term strategy is to buy stock in a company with a promising upcoming product and wait for something to happen that lifts the stock price—disclosure of toy-sale figures during Christmas, for example. A faster way to make a profit is to try to make the stock purchase just before a key announcement, such as FDA approval. Under the long-term strategy, there's a risk that some bad news will hurt the stock price before the product helps it. The short-term investor risks not owning the stock soon enough.

SKIRMISHING ON CDs

ONE SAVINGS BANK IN NEW YORK WILL let buyers of its certificates of deposit change their interest rate once during the life of the CDs. Another bank is giving a bonus to savers willing to lock up their money for seven or twelve months. Still others are giving cash payments to depositors.

It's a new outbreak of the CD wars, which had been on hold since interest rates dipped dramatically a few years ago. Now, with interest rates up and likely to go higher and the stock market precarious, the lure of CDs is likely to increase, putting more pressure on the stock market.

Across the country, yields on one-year CDs rose to 7.35 percent in the week of September 16, up from the previous week's 7.24 percent, according to Robert Heady, publisher of the *Bank Rate Monitor.* Six-month CDs jumped to 6.96 percent from 6.86 percent.

Heady predicts that following the recent increase in the Federal Reserve Board's discount rate, six-month yields should soon go to 7.12 percent and one-year yields will rise to 7.47 percent.

With yields like that, there is already an indication that money may be coming out of the market and going into money-market instruments. Taxable money-market mutual funds had $231 billion in assets on September 8, compared with $229.7 billion the week before and $228-billion in the middle of August, according to the Donoghue Organization, which tracks money-market funds.

While no up-to-date numbers are available on CD assets, analysts believe that the certificates offered by banks have been growing in popularity even faster than money-market mutual funds, which are offering, on average, only 6.21 percent.

TRACKING A RUMOR

HOW DO TAKEOVER RUMORS GET STARTED? Here's the evolution of one recent bit of gossip about Gillette Company:

Workers at Oppenheimer & Company arrived at the office on September 10 to find they were prohibited from buying shares of Gillette. Whenever someone inside the firm punched up the Gillette trading symbol—GS—on the firm's computer, a big *R,* for "restricted," appeared on the screen next to the stock price.

Soon everyone on Wall Street knew that Oppenheimer wasn't allowed to trade Gillette shares, and people were guessing that the brokerage firm would be launching an attack.

A rumor went around that Oppenheimer's arbitrage department owned 1 million Gillette shares and was eager to force the razor-blade company into accepting a takeover offer from Ronald O. Perelman, head of Revlon. (A brokerage firm will put a stock on its restricted list whenever there is a possibility of its employees being accused of trading on inside information.)

The Gillette speculation increased late the same day when Bear, Stearns & Company privately told the American Stock Exchange that it no longer wanted to be the specialist (the keeper of an orderly market) for Gillette options, because of a possible conflict of interest. Word quickly got around.

Since Irwin Jacobs, the Minneapolis investor, had already disclosed that he owned some Gillette stock, and Jacobs had worked with Bear, Stearns before, the speculators reasoned that Bear, Stearns was probably planning a proxy battle for Jacobs. Soon newspapers were carrying rumors that Jacobs planned just such a move.

By the middle of last week, Jacobs hadn't done anything, and Oppenheimer had removed the stock from its restricted list. Neither Oppenheimer nor Bear, Stearns has explained its actions, and Gillette's shares have stayed in the low 40s. That may reflect some prudent caution on the part of speculators, since rumors have mostly been a losing proposition lately.

"It's been a very painful month," laments one arbitrageur. Stocks that rose on rumors "got the wind kicked out of them," he says.

At least two things seem to be at work. The weak stock market has caused the bubble to burst for inflated speculative stocks. And the announcement of several real deals—like GAF's plan to go private—has caused Wall Street's arbitrageurs to take their money out of the riskier gossip stocks. ■

of rifle butts smashing against the bedroom door
I grabbed a robe from his closet. It was a
John Weitz robe. Of course. That was it! He
had been to New York! "J'arrive," I yelled at

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PARTY POOCH: *Bud Light's spokesdog has generated a bonanza of Spuds paraphernalia.*

SPUDSMANIA FOR BUD

"HOW DOES IT FEEL NOT JUST TO JOIN Nipper, Morris the Cat, and Charlie the Tuna in the Spokesanimal Hall of Fame, but to rocket right up there with Max Headroom and Madonna as an American cult icon?" I ask Spuds MacKenzie, Bud Light's bon vivant spokespooch. Spuds doesn't answer—instead, his translator passes the word that he is flattered by his fame. But then, it wasn't repartee that made this 47-pound English bullterrier with pointy ears, football-shaped head, and black splotch around the left eye such a celebrity, as well as a merchandising machine (for some 200 licensed products) and marketing marvel.

Credit that to the canine's charm, Anheuser-Busch's light touch, and deft publicity. For although P.R. man Bill Stolberg calls Spuds "a social virtuoso who can play a crowded room like a Stradivarius," it's really Stolberg who's playing the media. And so far, the strategy has worked, generating millions of dollars of free publicity for Spuds and Bud Light.

"There's no heavy message in these commercials, just the concept of fun—that you can be a hip, happy trendsetter like Spuds," says Bud Light's senior brand manager, Joe Corcoran. "These are friendly commercials, and that's their appeal."

The whimsical spots show Spuds, "the original party animal," constantly surrounded by beautiful women, including a trio of spandexed honeys called the Spudettes. The dour, heavy-lidded party hound is the mascot of the moment, an enigmatic symbol of everything that's fun in life.

Spuds made his bow on prime-time network TV in January during the Super Bowl. Dressed in a white dinner jacket and black bow tie, dog-about-town MacKenzie rolls up at a disco in a sleek car—with SPUDS vanity plates—and boogies at the bar with several smitten women. The voice-over is the limey bray made infamous by Robin Leach on *Lifestyles of the Rich and Famous.* The "happenin' dude," cries Leach, is "in a party frenzy"—he's so hot and Bud Light's so cool.

In another commercial, Spuds lies on a beach wearing sunglasses and a Hawaiian shirt, with his beer cooler and a bevy of female friends nearby. Others show him drumming, skateboarding, and floating on a raft in a swimming pool while dressed in a snappy twenties-style bathing suit. And a music video has Spuds line-dancing the "Bud Light Slide." Up next is a Halloween spot featuring Spuds playing classic horror-film characters, and a Christmas print ad in which he dons a Santa suit and skiing togs.

Actually, like virtually every other spokesdog, Spuds "doesn't do diddly-squat in the commercials," says Arthur Haggerty, owner of Captain Haggerty's Theatrical Dog Agency. "It just looks that way because of costuming, props, and skillful photography."

While camera tricks make Spuds a live wire on TV, publicity gimmicks make the dapper dog "cruise like a '64 Corvette in celebrity overdrive," says Stolberg. And it's Stolberg who keeps the momentum going with hyped-up stories about Spuds that he claims rival breweries have planted. Some report his death in a car or plane crash, by electrocution in a hot tub, or drowning while strapped to a surfboard during filming. Still others claim he is really a she, and a pregnant bitch at that.

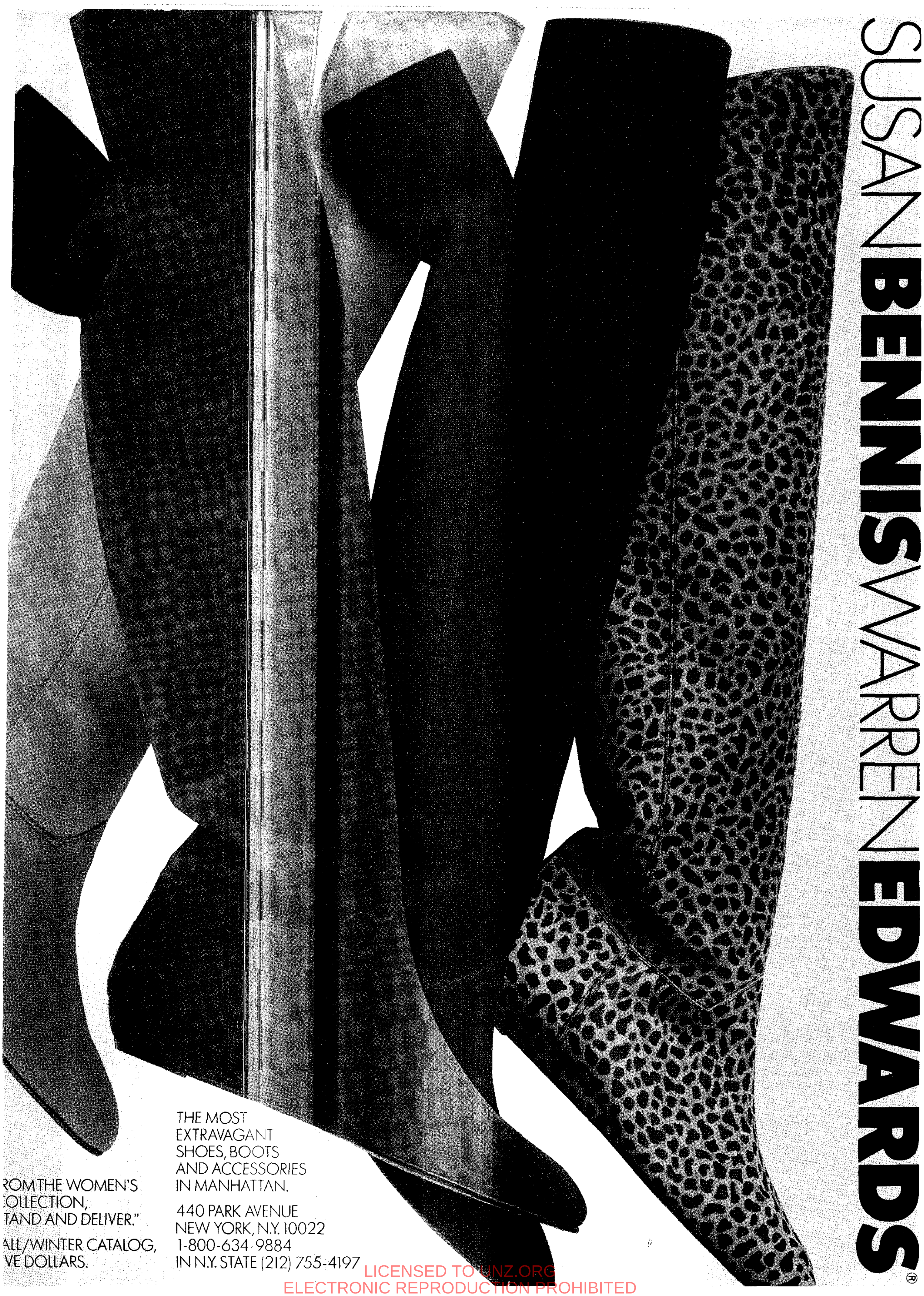
Spuds won't discuss his salary or family life, though he says he enjoys "quality time" in his condominium. As for Spuds's supposed fling with Donna Rice, Stolberg suggests that she started the rumor. "Spuds may have met her at a party, but he doesn't remember."

Stolberg likes to compare the rumors about Spuds to the kind of frenzy that erupted in the late sixties when Beatles fans searched records and album covers for clues about Paul McCartney's supposed death. "We're overzealous and jealously guard Spuds," admits Corcoran. "That's a conscious decision. I know it would be neat to see Spuds rolling on a lawn with a bunch of kids, but that would be like having different actors playing 007."

Similarly, Stolberg refuses to talk about Spuds's origins, saying that revealing anything "would hurt Spuds's mystique as a marketing executive." (Spuds is Anheuser-Busch's senior party consultant for the Bud Light marketing group.) But other sources say that Spuds is actually a female from North Riverside, Illinois, whose real name is Honey Tree Evil Eye, or Evie for short. The party line is that Spuds, "with his smooth style, sharp wit, and charming and sophisticated ways," got his job after meeting an A-B executive at a party and converting him to his life philosophy. The new zealot, according to Bud Light lore, invited Spuds to address the A-B board, and it was there that the word was preached: "In today's busy world, it's easy to forget to have fun. Someone has to remind the world," Spuds woofed.

But the real story is that Spuds was picked for the job because of the phenomenal success of a 1984 poster designed by DDB Needham that showed the party animal in a "Delta Omega

Photograph by Brian Davis (merchandise courtesy of Macy's).



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Gamma" fraternity sweater. At first, A-B didn't recognize Spuds's irresistible appeal among younger drinkers, but after the pinup started outstripping normal poster sales, "a flag went up," says Corcoran. "It didn't take brain surgery to convince us to take a chance on Spuds."

Nonetheless, A-B's senior management proceeded with caution. "We're an image-conscious, proud, and conservative company careful of what we put out on ourselves," says Corcoran. "We were worried that Spuds would appear profligate, or that using him might seem socially irresponsible."

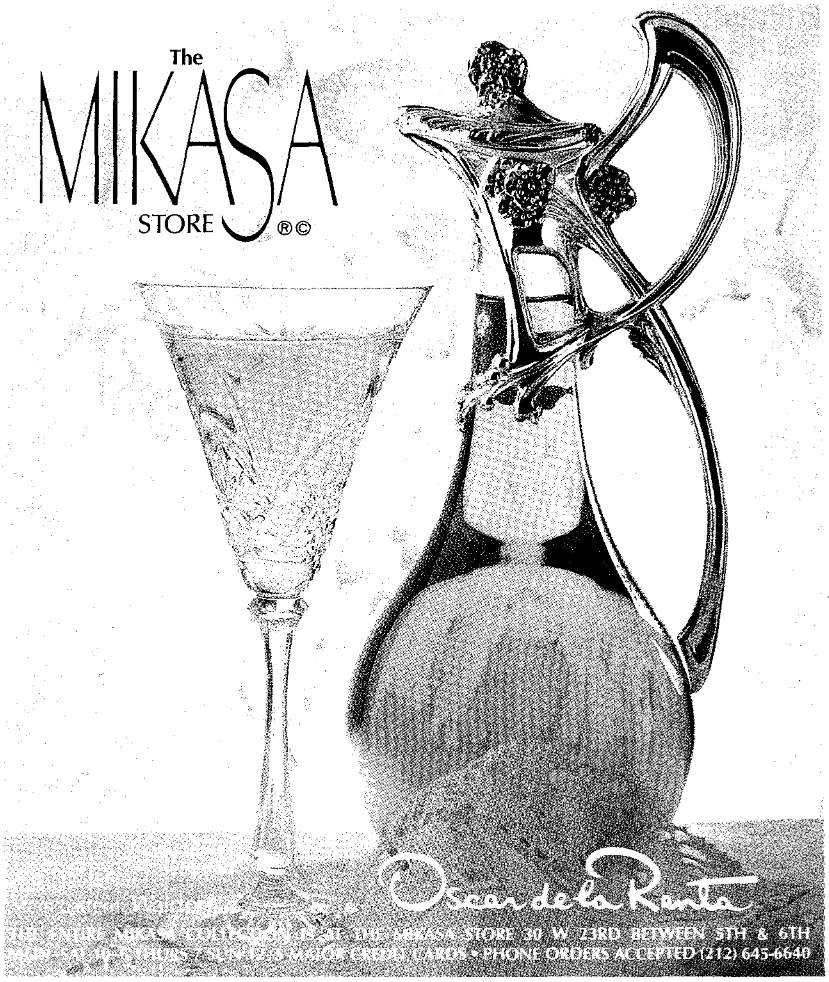
The worries proved ill-founded. But Spud's rising success—from posters to calendars to spot TV commercials in Southern California and eventually prime time—was not always easy. Initially, Spuds overshadowed the beer, and viewers mistakenly linked him to other brands. "He's such a dude," says Corcoran, "that we had to be careful not to make a Spuds commercial with Bud Light, but a Bud Light commercial with Spuds."

In either case, the party animal has raised more than just the spirits of A-B marketers. Though Bud Light has been A-B's top-selling light brew since it was introduced in 1982, it trails category leader Miller Lite and second-ranking Coors "Silver Bullet" Light. Last year, as the Spuds phenomenon was gaining momentum, Bud Light sales rose 22.2 percent—more than twice the entire light-beer segment and five times the pace of Miller Lite—to command 16 percent of the light-beer market and 3.5 percent of the total U.S. beer business.

"Bud Light has grown at a rate that's hard to maintain," says Corcoran, "but we believe Spuds has allowed us to maintain it. Awareness of the brand and advertising is way up. And oddly, while our three-year-old mainline 'Gimme a light' campaign had scored well before Spuds, it is doing even better now at a time when it might be burning out a bit." In A-B's "funny lights" campaign, Bud Light customers are served everything from a bug light to a flaming torch when they ask for a "light" rather than a Bud Light.

Spuds has also generated free publicity for Bud Light. The company's spokesdog has appeared on *Good Morning America* with Ron Reagan, *Late Night With David Letterman,* the *Late Show* with Buck Henry, and three times on *Entertainment Tonight.* Not long ago, Spuds waddled on for a cameo appearance in the upcoming Martin Mull movie *Rented Lips.* There are Spuds look-alike contests and even professional Spuds imposters—the Spudstitutes—who have cashed in on modeling offers.

The party animal's popularity has spawned a growing industry of Spuds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paraphernalia, including posters (one shows him on a surfboard with the words "Hang Twenty"), sun visors, beer mugs, beach towels, bandannas, satin jackets, watches, sunglasses, and golf hats. In the Spuds MacKenzie boutique at Macy's, a pack of six funny postcards sells for $3; a sleeveless T-shirt, $6; and a stuffed talking Spuds doll, $80. And F.A.O. Schwarz offers a bullterrier-shaped chair called the Ogden for $375. Unauthorized T-shirt sellers have even taken to pirating. One was hawking GET NAKED WITH SPUDS T-shirts; another, the ORIGINAL VATICAN PARTY ANIMAL, with Spuds in a papal miter.

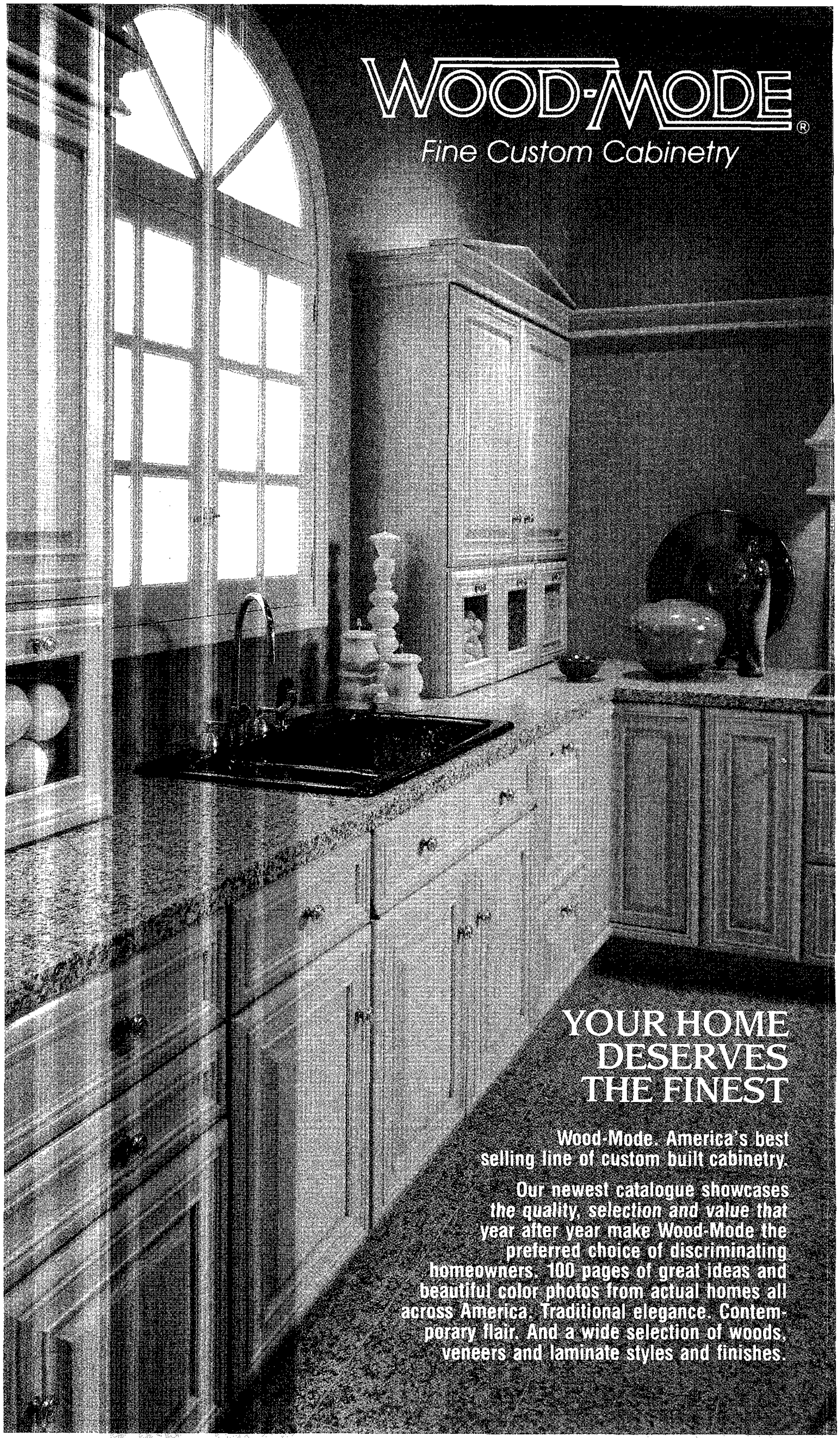
Even the breed has gained popularity. "Before Spuds came along, you could get a perfectly lovely bullterrier for $500," says Evelin Jackson, executive secretary of the Bull Terrier Club of America. "Now with Spuds-look-alike for-sale signs everywhere, they're going for as much as $1,200, with people breeding them just for the money."

In popularity polls, Spuds has outperformed the Miller Lite campaign—the first time in ten years that another light-beer spot has edged out the leader, says Dave Vadehra, president of Video Storyboard Tests. "To make an impact in the beer world, someone has to do something totally different, and Spuds is different."

But then, so was Alex, the Stroh Breweries' star from 1983 to 1985, who may be staging a comeback soon. In Stroh's first 46-word, two-bark commercial, Alex is sent to the kitchen to get beer for one of four men playing poker. They sit transfixed, listening to the refrigerator door opening, bottles being uncapped, beers being poured, and then the sound of lapping. "Alex, you better be drinking your water," admonishes his owner.

Then again, dogs have been company symbols for decades. Remember RCA's fox terrier, the scotties identified with Black & White scotch, the bulldog for Mack trucks, and the greyhound for the bus line? More recently—and less visibly—Molson beer and ale has been using a bullterrier in its print campaign.

Those campaigns have not exactly gone to the dogs. But what of Spuds's? "Traditional thinking says that Spuds will wear out in a year or two," says Corcoran. "But with judicious underexposure—we're not running him much in prime time—we shouldn't face that problem for years to come." Corcoran hopes that Spuds will take his place next to Bud's long-romping fixtures, the Clydesdale horses. "If he doesn't, we won't be disappointed," he says. "If consumers wear out on him, he'll always have a place here, at A-B corporate headquarters." Spuds has taught his masters loyalty. ▬



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FOR WHOM THE DOLES TOIL

THE REPUBLICAN RACE

IN IOWA LAST WEEK, AN EVANGELIST IN A straw boater gave me a fortune cookie. I cracked it open and read, "The future of the country is in your hand. . . . Vote Pat Robertson in '88."

Later that evening, Robertson won the Republican presidential straw poll in Ames, Iowa—an event billed as the first real test of strength in the GOP campaign—thus proving, beyond a shadow of a doubt . . . not all that much. Except that the Republicans may turn out to be even more confused and contentious and unpredictable—and, perhaps, *intriguing*—than the Democrats this year.

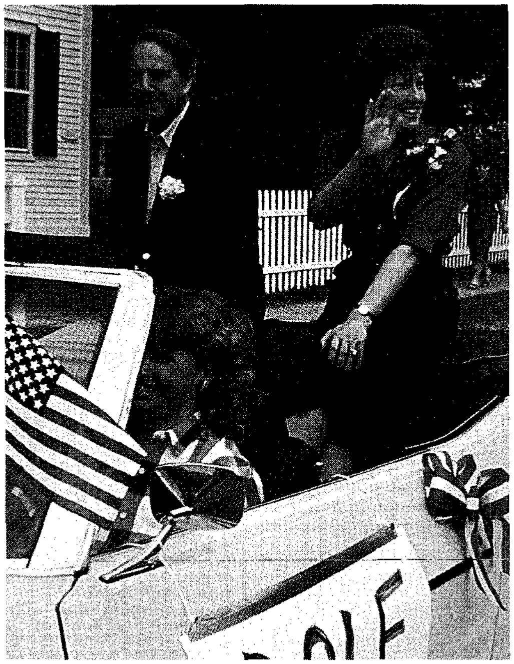
Robertson did demonstrate (as he has on several other occasions) that on any given night, in any given state, he has the power and organization to turn out a thousand or so true believers—people willing to make a down payment on a ticket to heaven by chanting, "Go for it, Pat!" and carrying signs like ROBERTSON IN '88 and JESUS IS COMING SOON (thereby raising some deep theological chicken-and-egg questions). This is nothing to sneeze at—certainly, none of the other Republicans command such devotion—but it remains to be seen if Robertson's appeal extends beyond true believers, or even beyond the thousand or so zealots he can usually muster for such events.

Will Robertson have an impact on the 1988 campaign? He already has. Just ask George Bush, who had to follow the preacher to the podium and face the throng of screaming, confetti-tossing Christians. Poor Bush. His speech was the oratorical equivalent of a good Republican cloth coat, a vice-presidential effort if there ever was one.

Talk about chicken-and-egg problems: It isn't easy trying to be loyal to the boss *and* charismatic at the same time (think of Hubert Humphrey and Vietnam). The vice-president's greatest political advantage—his proximity to power—is also his greatest weakness. Loyalty may be a virtue, but it's not a very dynamic one. It doesn't travel well in presidential campaigns, where strength of personality is the sine qua non—which may be why no incumbent vice-president since Martin Van Buren has moved immediately into the presidency without benefit of divine intervention.

In Ames, the apparent Bush strategy was at least to seem *adamant* in his passivity. In his printed text, he acknowledged seven years of service to "one of the greatest presidents this country has had—and I'm damn proud of it." But finding himself a visitor in Pat Robertson's church, the vice-president was forced to bowdlerize his loyalty and admit instead to being "very, very proud of it," which made him sound a little like Mister Rogers (which he does, too much for comfort, anyway).

So Bush was the big loser in the straw poll. (Perhaps we should immortalize the official totals here: Robertson, 1,293; Bob Dole, 958; Bush, 864; Jack Kemp, 520; Pete du Pont, 160.) The vice-president was supposed to win; he was the front-runner. He had won a similar poll in 1979, beating Ronald Reagan. His organization made a "major" effort to get out the troops, and yet he still finished third. To add to the misery, his speech went over like swamp gas.



ON THE TRAIL: *"George McGovern is a friend of mine."*

Three days later, in Michigan, the bad news for Bush continued as Robertson beat him again—in a complicated party procedural vote. The bottom line is that a Robertson-Kemp coalition will likely beat Bush in Michigan's Byzantine caucus next January 29 and 30, the first real contest in this torturous process.

Do these mini-defeats mean anything? The conventional wisdom is yes—and no. The Bush organization is formidable, with more cash and manpower and maybe even political brains than any other campaign in either party. His handlers say the vice-president can afford to drop a few straw polls—perhaps even lose a primary here and there—and still have the resources to fight another day (unlike any of the other candidates, who absolutely must show signs of life in the early contests). At the same time, however, Bush's greatest strength is the penumbra of inevitability ("The nomination is George's to lose," says Stuart Spencer, the Republican strategist); he has stockpiled endorsements and raked in more than $12 million—but recent history is littered with the remains of campaigns that had clout and cash, then collapsed like houses of cards when the candidate proved a dud.

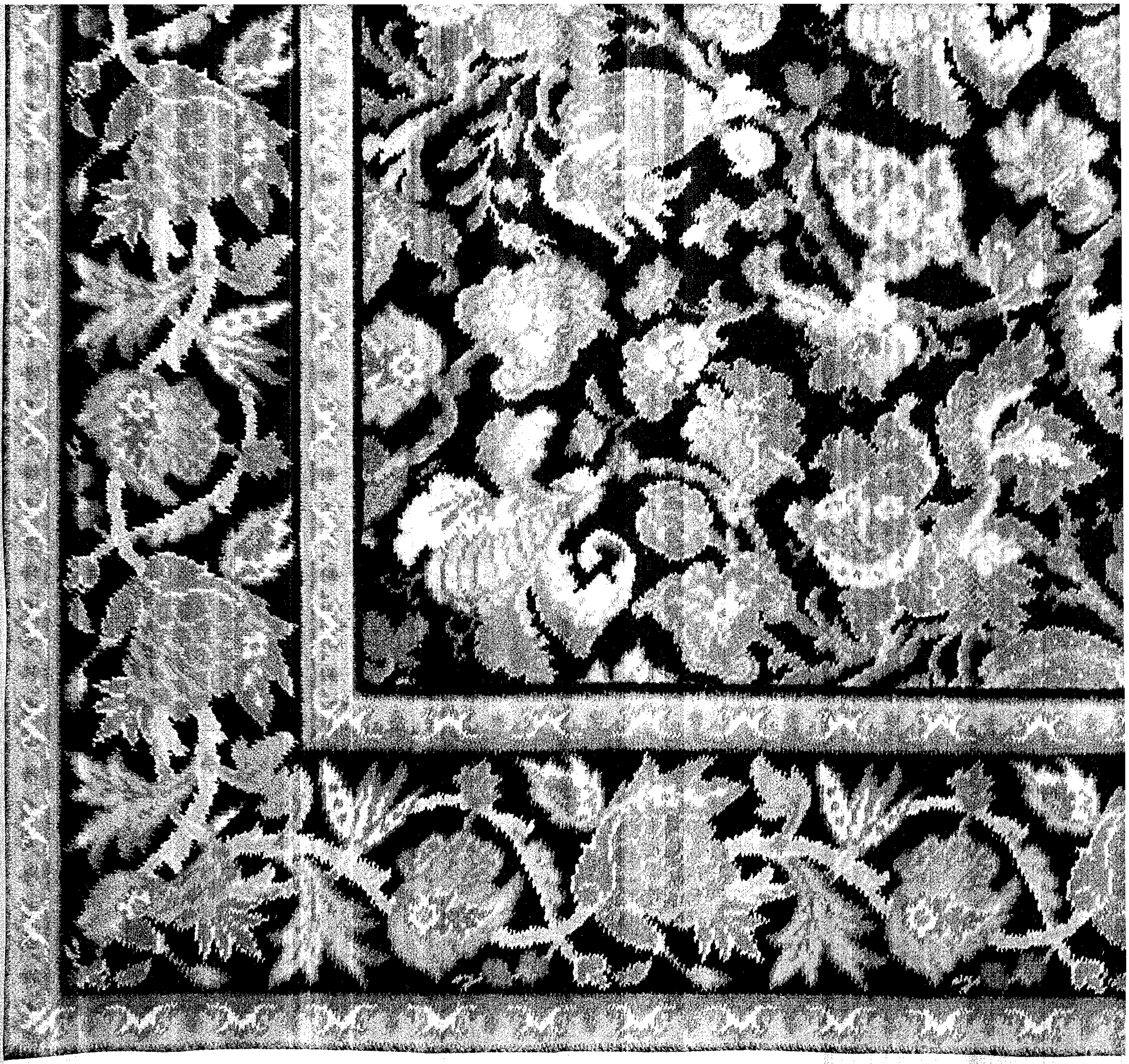
"George Bush is a political hemophiliac," says Roger Stone, who is advising Jack Kemp. "Once he gets cut, he's not going to stop bleeding." That remains to be seen. The Robertson pinpricks may be an early test of the theory. One of the Bush people working the floor in Ames said, "I'm kind of glad this happened. It's gonna scare the s--- out of our people and get them working." On what? one wonders. It isn't easy to organize the wind. Is there any such thing as an (unpaid) rabid Bush partisan? The very thought seemed farfetched until I met one.

"Well, I used to be one, but I've been really disappointed in him lately," said Floyd Buffington, a Poweshiek County Republican activist, the day after the straw poll. "I worked hard for Bush in 1979 and was ready to do it again this time—but he sounds like someone chopped off his . . . well, why doesn't he speak out, anyway? I haven't gotten off the bandwagon yet, but I'm not far from being pushed off the tailgate."

I met Buffington at a local Republican meeting where Bob Dole was the featured speaker, a meeting that was punctuated by the most amazing statement I've heard a presidential candidate make this year. "George McGovern," Dole said, "is a good friend of mine."

I challenge any Democratic candidate to make a similar claim. But Dole did, adding that he and McGovern had worked together in the seventies to get food-stamp (!) legislation passed. This was strategy, of course: Dole, the minority leader in the Senate, is running as the ultimate insider, someone who has worked with Democrats and independ-

Photograph, Ira Wyman/Sygma.



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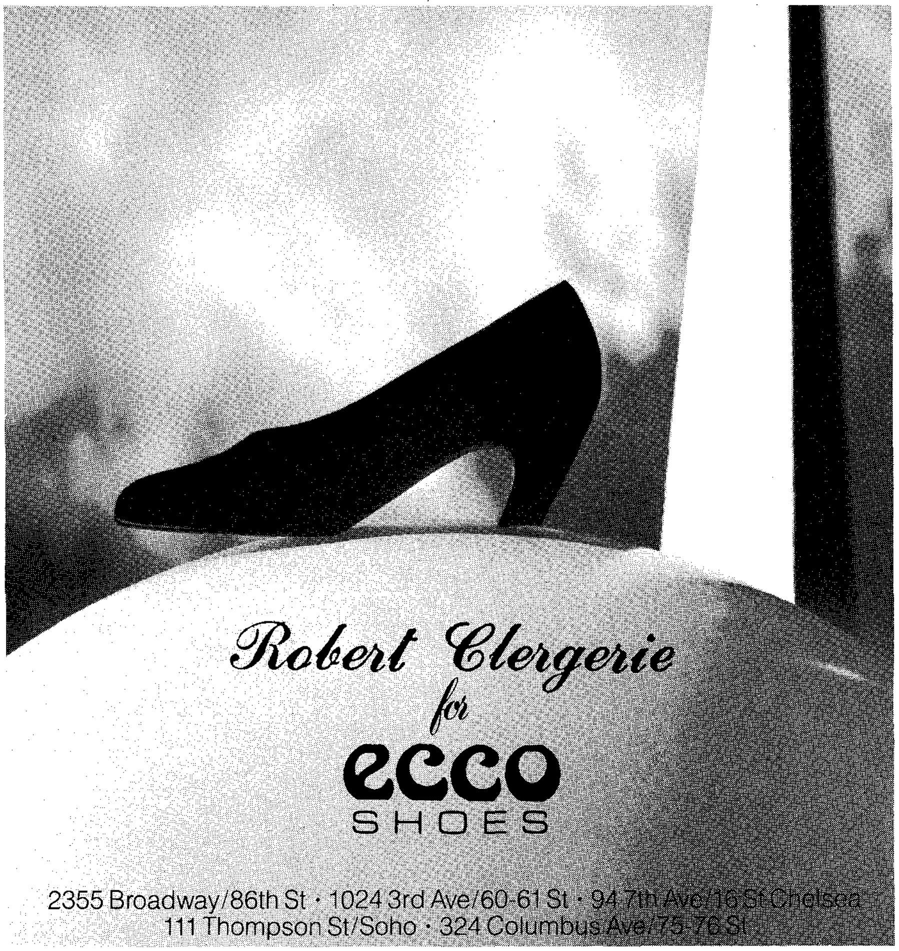
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ents—and can win their support in a presidential election. "Electability," he says, again and again, "is the name of the game. The bottom line is a Republican in the White House in 1988. We're still a minority party. We need help to win. Ask yourself which candidate is most likely to get the support of Democrats and independents."

Some benighted soul always tries to run for president this way: It was a strategy that worked wonders for John Glenn in 1984—*and* John Connally in 1980, Scoop Jackson in 1976, Hubert Humphrey in 1968 and 1972. A real hall of fame. Dole's problems are compounded by an almost visceral inability to get a campaign organized and the widespread belief that his irrepressible, and rather dark, sense of humor is going to get him into deep trouble before long. "I love Bob," says one prominent Republican, "but there ain't a pro in the business who doesn't believe he isn't going to f--- this up."

"The planets are lined up for Dole in Iowa," says a Bush strategist. "He may well beat us there. But what happens after that? He doesn't have much of an organization in New Hampshire or down south. He and his wife [Elizabeth, who resigned as secretary of transportation last week to join the campaign] can draw crowds—that's proven. But they don't leave anything in their wake. Part of it is Bob's inability to delegate . . . and I think part of it, too, is his message: Elect me. I'm electable. There isn't much sustenance there."

All of which may be true, but Dole brings a strength and charm to the campaign that may well be enough to keep him afloat. Certainly, no one would ever accuse Bob Dole of being a wimp—and he's as close to having a Borscht Belt sense of humor as a fellow from Kansas can get. Often, he'll take his audiences on a tour of the primary campaign: "Michigan is first, but no one can figure out what's happening there. I've been there eleven times, and I still can't figure out how [the caucus process] works, so we're not expecting too much. But the next state is Hawaii. That's a different story. I've got great name recognition in Hawaii."

The other thing Dole has going for him is a great story: Poor kid from Kansas goes to war, gets shot, spends 39 months in hospitals, returns home, and runs for state legislature. He does this with just the right touch, not at all self-righteous (" 'You got yourself shot,' the Republicans told me, 'maybe we can get you elected' "), but the tone changes abruptly when he describes his functions as county attorney: "I had to approve the welfare list each month . . . and each month my grandparents were on that list. Not through any fault of their own. They believed idleness was a sin. They were tenant farmers, kicked off the land."

The lesson, Dole says, is that "there are a lot of real people out there with real problems—and we can't ignore them. We have to erase the perception that Republicans aren't compassionate. That we're just for the upper crust. The country-club set. We have to appeal to a broad range of people—and so you'll never find Bob Dole out on the fringes. I say to Democrats and independents, 'You've got nothing to fear from Bob Dole.' "

Bob Dole, however, may have a great deal to fear from his fellow Republicans—especially Jack Kemp, who will target Dole (and his occasional votes for tax increases, against tax cuts, and for the freeze on Social Security in 1985) in a series of advertisements that will begin in mid-October. "We're going right after Dole," says a Kemp strategist. "If we can get him out of the way, it'll be just us and Bush—and I'll take our chances against *him* anytime."

"Yeah," says a Bush staffer. "Kemp may well be more of a threat than Dole in the long run. [Kemp] can't finish worse than third anywhere, though. He can't let Robertson or du Pont get past him."

Bush. Dole. Kemp. Robertson. Even du Pont. They may not be the Founding Fathers, but they are a pretty distinctive cast of characters—which is more than the Democrats can say (at least, so far). Indeed, the Democratic campaign seems a confusion of middle managers without much to say, muddily searching for the center. By contrast, there is real passion and clear-cut philosophical differences on the Republican side, and there's likely to be more dirty dealing, negative advertising, kicking, clawing, and biting there, too.

To complete the irony, it's the Republicans who are doing most of the talking about compassion this time around (the Democrats are talking about efficiency)—it may be disingenuous, given their essential philosophy, but they're doing it. Both Dole and Kemp prattle on obsessively about bringing blacks and Hispanics and blue-collar voters into the party—and the Robertson supporters handing out fortune cookies in Ames weren't exactly top management, either. There is a general acknowledgment that in order to succeed, the party will have to hold the blue-collar voters who helped put Ronald Reagan over the top in 1980 and 1984.

It seems almost blasphemous to accuse Republicans of being interesting, but so be it: While the Democrats search blandly for respectability, the GOP campaign may well turn into a classic American political struggle—between the country-club set and right-wing populists, economic conservatives facing off against social conservatives, with nothing less at stake than the future of their party. ▬

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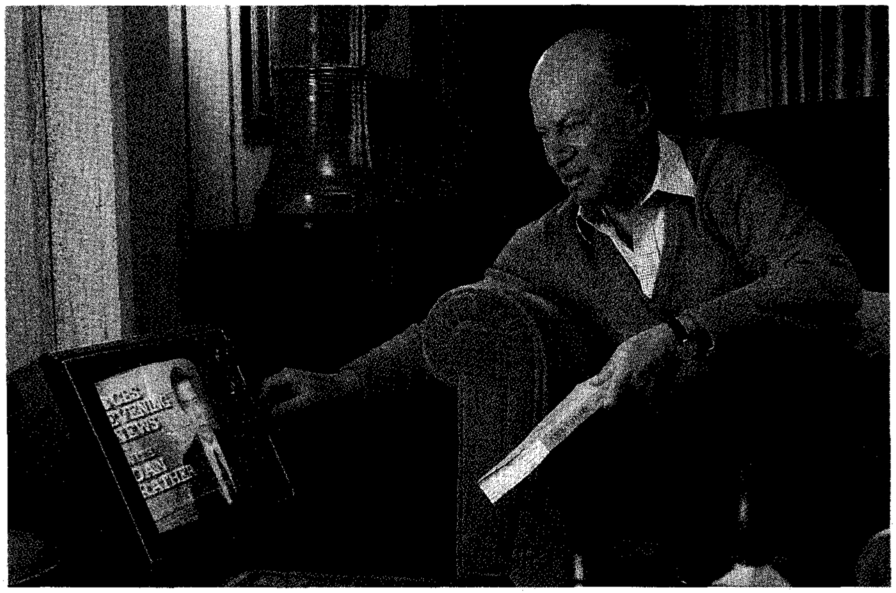


THE ULTIMATE PEOPLE METER: *Does Larry like what he sees?*

MORE QUESTIONS ABOUT DAN

ON FRIDAY, SEPTEMBER 11, CBS NEWS people gathered in the Miami bureau and turned to the office TV sets with some degree of satisfaction. Dan Rather and his *CBS Evening News* crew from New York were broadcasting live from a studio enterprisingly set up in the bureau's suite overlooking Biscayne Bay. Rather was completing two days of CBS coverage of the pope's visit, and everyone was convinced that the broadcasts had been first-rate, superior to those of ABC and NBC.

At 6:29 P.M., the newscast of WTVJ, the CBS affiliate in Miami, ended, followed by a break for commercials and promotions. At 6:30, startled viewers in the bureau saw a tennis match from the U.S. Open in progress on the screen—instead of the expected shot of Rather, framed by the bay. After 90 seconds, the match ended, CBS Sports' Pat Summerall hastily signed off, the CBS eye came up . . . and the station-break materials that had run at 6:29 appeared again. At 6:32:50, still no Rather. At 6:32:56, WTVJ threw a slide of its logo onto the screen while its control room tried to find out what had happened to Rather. At 6:36:54, the station went to a tape of *The New Newlywed Game*. One CBS newsman thought, "My God, Dan has died," and headed toward the studio. Finally, at 6:38:56, *The CBS Evening News With Dan Rather* came on.

How long he remains on is a matter of conjecture. Rather, the *Evening News* anchor for the past six years, did not have a heart attack, but he did give chest pains, if not cardiac arrest, to a lot of CBS people, including Laurence Tisch.

As everyone knows by now, Rather was not in his anchor seat when CBS master control in New York was ready to switch from the end of tennis to the start of the *Evening News*. Angered by the network's decision to delay the 6:30 "first feed" for the finish of the match, Rather had walked off the set at 6:31 to call New York and complain to CBS News president Howard Stringer. Rather could argue that the network's decision was wrongheaded—many affiliates, like WTVJ, had passed up the tennis feed, a semifinal at that, in order to present their own newscasts. He could excuse the episode by pointing out that many stations were not affected when the network "went to black." In New York, for example, WCBS-TV takes *The Evening News*'s "second feed," with any needed updates, at 7 P.M. But the fact remains that Rather has caused his broadcast, his network, and himself considerable embarrassment. "It was inexcusable, a soldier deserting his post," says a former president of CBS News, a Rather admirer who asked not to be identified. "You stay on the job and fight afterward."

To make matters worse, the blackout occurred at absolutely the wrong time. All summer long, the CBS News "fishbowl" studio on West 57th Street has brimmed over with bad news. At one point in mid-July, the *Evening News* had dropped to its lowest Nielsen ratings in over twenty years, while rival *NBC Nightly News* was finishing first for the fourteenth consecutive week. There were reports that Tisch had said he was tired of paying "the No. 1 salary to the No. 2 anchorman" and that Rather would be forced to share anchor duties with Diane Sawyer. "We were stricken by everything but the plague," Stringer says.

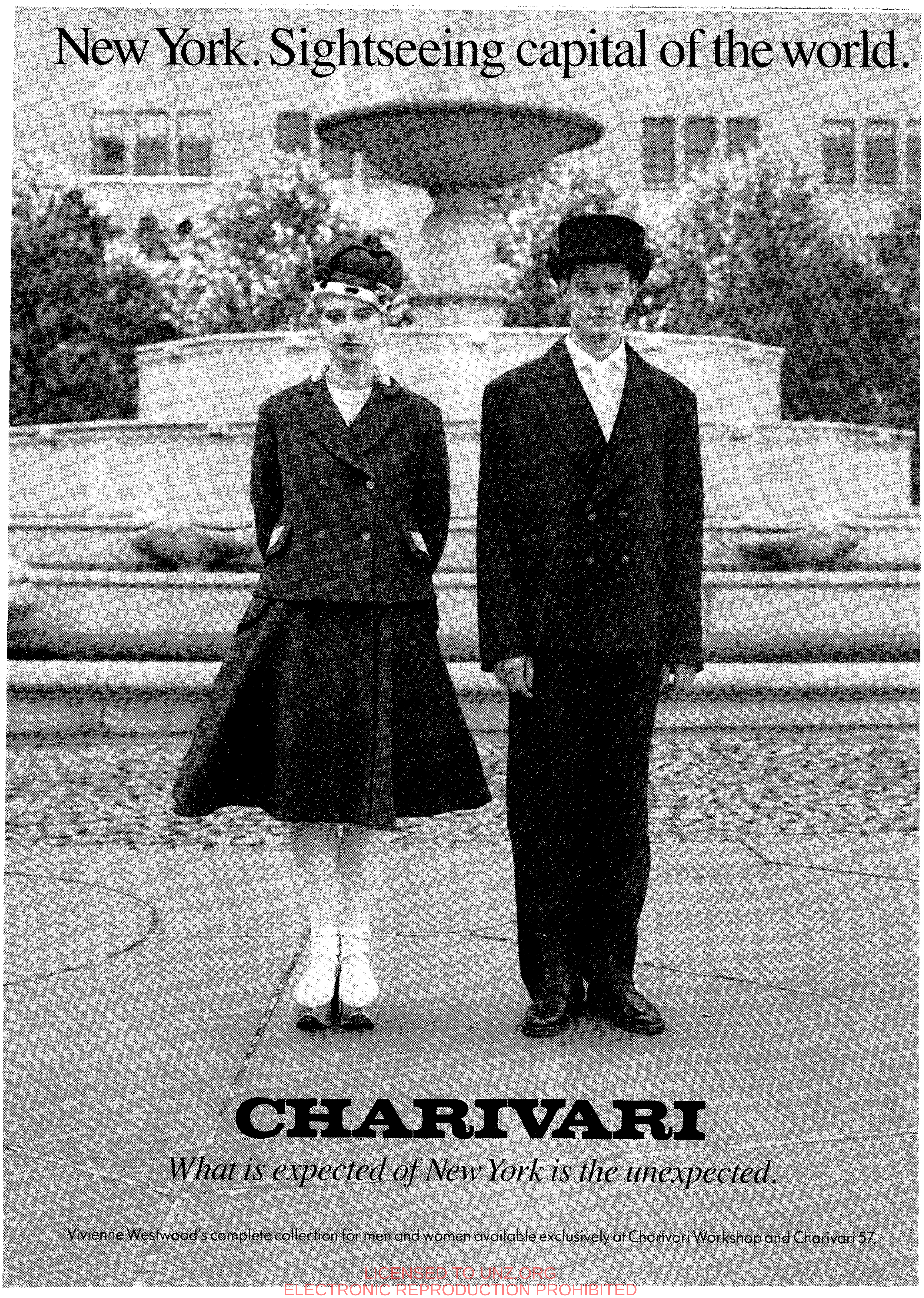
Then the flood of terrible tidings seemed to stop with the first September ratings from Nielsen's new people-meter system. They showed Rather ahead of Tom Brokaw and *NBC Nightly News*, with Peter Jennings and ABC News's *World News Tonight* third. CBS's reaction was restrained, and rightly so. The three network newscasts were still bunched together too closely to make claims of any statistically significant victory. Equally to the point, the nominal leader was justified in feeling "nervous and cynical"—as Stringer put it—given all the questions about people meters (*New York*, August 24, 1987).

Finally, the ratings systems, old or new, didn't alter the fact that ABC, CBS, and NBC now have journalistic parity. The one major area for differentiation involves the post that Rather vacated in Miami. The anchor—Rather, Brokaw, or Jennings—is the "face" of the broadcast: The five or six minutes each night that the anchor appears on-camera help distinguish each broadcast from its rivals, like a newspaper's front page or a magazine's cover makes it distinct. Rather's emotional behavior dimmed the glimmers of good news for CBS and raised troubling questions. Well before Miami, the face that Rather presented to the world was disturbing to people.

The "book" on Rather—to use a frequent Ratherism—says that he has always been a hard charger. He is a competitor who operates at high energy levels; his courtliness around the fishbowl conceals a trigger temper that is normally well controlled. But these haven't been normal times. Factors beyond his performance and the news itself may have been behind the audience shifts—the halo effect of NBC's popular prime-time entertainment, for example, or strong ABC local news in Los Angeles. Still, the ratings rankled.

When Tisch ordered staff firings and budget cuts, Rather reacted viscerally. He chided Tisch in an op-ed piece in the New York *Times;* he made a public gesture of support for striking CBS News employees (but crossed the picket lines

Photograph by Joe McNally/Wheeler Pictures.



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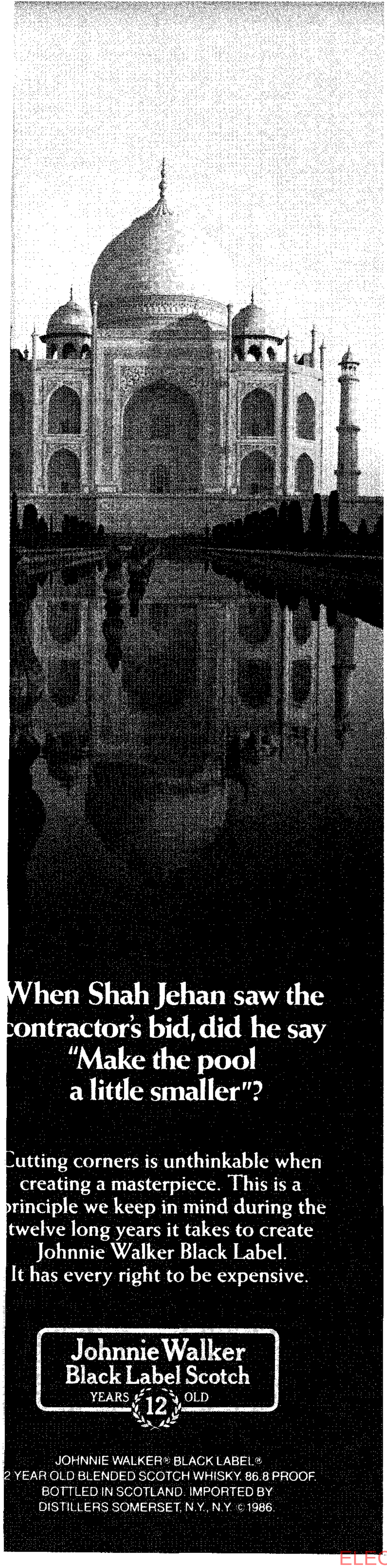

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anyway). His on-air demeanor brought him more attention. He seemed to challenge the accepted story about how a former ABC News competitor was taken hostage in Lebanon, calling Charles Glass "a young American who says he was a hostage" without offering any evidence that put the account in doubt. In the oddest development of all, Rather tried to reinvent his role as anchor.

Audience research suggests that most people watch personalities rather than programs—the anchor more than the content. It also indicates that each network's distinct face appeals to a characteristic audience. Rather, 55, scores highest for his experience and authority. He also attracts an older and more rural audience. Jennings, 49, with his "British" air (actually, he's Canadian), appeals to ABC's younger, urban audience, and Brokaw, 47, fits between the extremes—a consensus figure, the cool suburban boy next door grown up and making it in the big city. Maybe Rather's younger competitors were more in tune with the times. Rather was urged to become—as he told the Washington *Post*—"yuppie-ized, because that's the fashion of the eighties."

"Dan was getting advice from all sides about being too intense," says Stringer. Perversely, Rather had reacted to complaints about his "intensity" by increasing the pressures on himself. He took only five days of vacation during the summer. At times, his face seemed to reflect CBS's turmoil. Still, he did try to change his demeanor over the summer.

July and August are normally slow news times; the ratings aren't taken quite as seriously. Early in the summer, the Iran-*contra* hearings and the Persian Gulf story made Washington a more active news center. Rather anchored the hearings, and the *Evening News* originated in a small studio on Capitol Hill. Rather did one-on-one interviews, and CBS news executives liked the "intimacy" achieved by this "Washington" Rather. Back in New York, Rather took the first week of August to experiment with an "easier pace." He became more conversational in his delivery. "Dan was less rat-tat-tat," says Stringer. Others were not as kind; one producer said she thought Rather looked "drugged."

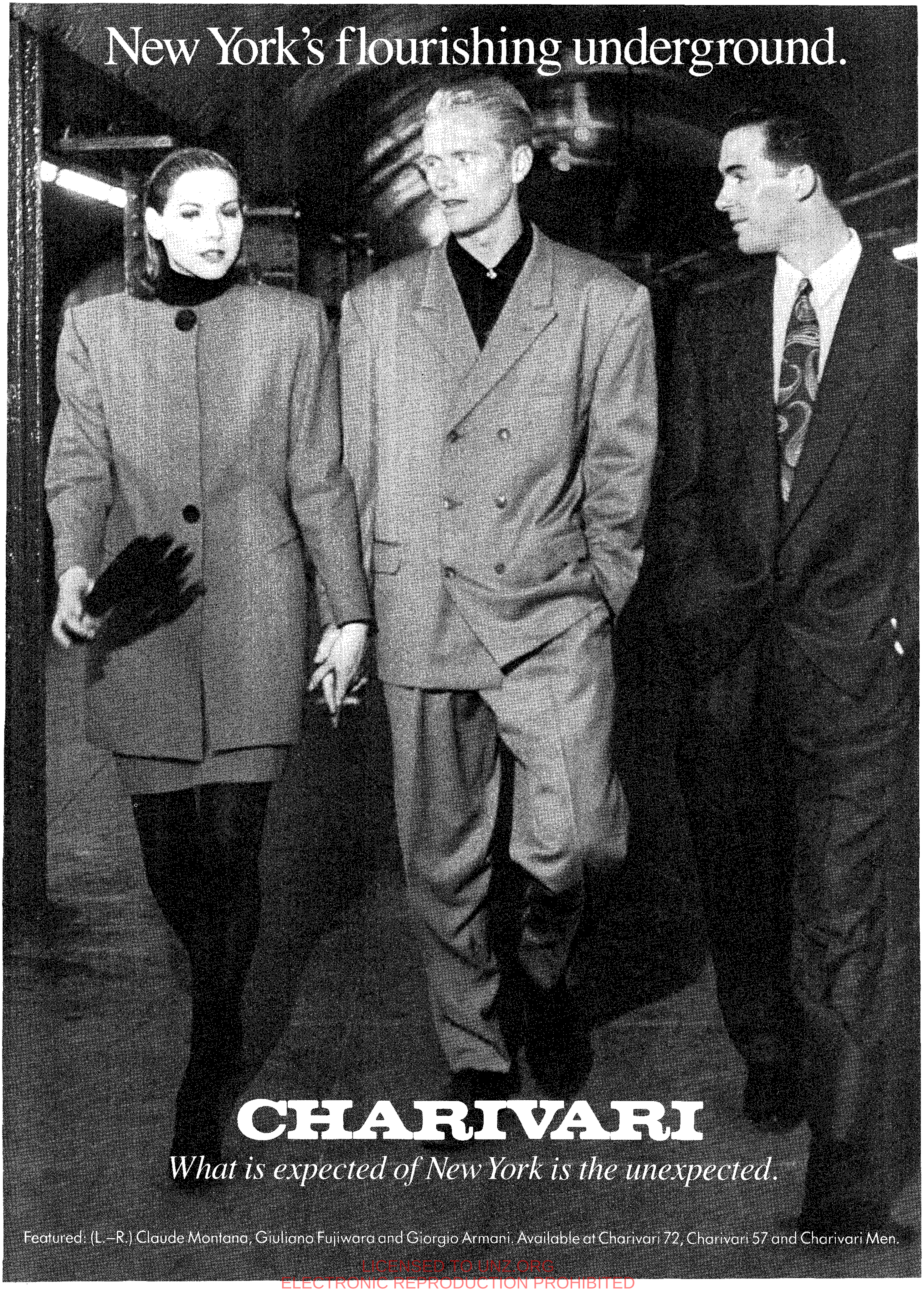
After a week, Rather and Stringer agreed that the "laid-back" experiment hadn't worked. Stringer says he told Rather, "You've been a world-class anchor for six years. You don't have to change." One of the advantages of TV longevity is the sense of familiarity and comfort it creates. "Pressures are always on to do something," Stringer says, "but stability is the one element that shouldn't be messed with." Everyone decided to let Rather be Rather.

Then came Miami. His own stability seemed in question, good as his judgment was about the news values of tennis versus the pope. None of this, of course, did much to banish the specter of Diane Sawyer from the *Evening News*. Rather himself told associates that if he were convinced that a co-anchor would help, he would agree to it. Stringer, who has to balance Rather's continuing role and Tisch's concerns, appears to be of two minds. "It's tempting. You think about it a lot of the time," he says. "She's brilliant and beautiful, and the industry is changing so fast." On the other side: "It's not realistic. You're taking your anchor, your primary asset, and cutting it in half." There's also the question of "chemistry"—that secret ingredient programmers worry so much about—when two people are on camera together. More bluntly, there is the matter of power: Rather is managing editor of the *Evening News* and actively controls the lineup.

Right before Miami, Tisch told a gathering of CBS executives that there were no plans for a co-anchor. Tisch was also masterful in his handling of the walkout. The circumstances were "unfortunate," he said. "Human nature" was at work; "I feel sorry for Dan. . . . You can't condemn anybody."

Tisch was, in short, a model of understanding—exactly the right role for him last week. But no one at CBS would drive a stake through the heart of the Sawyer rumor and salt the ground around it. A prevailing view, argued by one senior producer who declined to be identified, is that if CBS's prime-time figures slump during the fall season, "there will be movement." This producer, along with other Rather loyalists in the fishbowl, is convinced that one major force behind the Sawyer co-anchor stories is Sawyer: "She's promoting herself." A CBS news writer talks about "the incredible Sawyer publicity machine." The writer cites the celebratory Sawyer story in the September *Vanity Fair*, with its fashion spread of Sawyer at ease ("Photographs by Annie Leibovitz. Styled by André Leon Talley").

The *Vanity Fair* piece asked if Sawyer could have it all. In a way, CBS wants it all: Rather's recognized authority and, as insurance against the day the image could sag more noticeably, the added appeal of a fresh face. *The CBS Evening News* last week offered one possible preview of coming attractions. Rather anchored the program from Washington, scene of his major journalistic triumphs during the Nixon years and his more recent good work. The move brought him closer to the breaking news of the Bork hearings. Rather re-created the intimacy of his last Washington visit in a one-on-one interview with Elizabeth Dole. He looked comfortable; he was reporting again. It remains to be seen whether the same Washington format may move him away from his New York anchor seat. ■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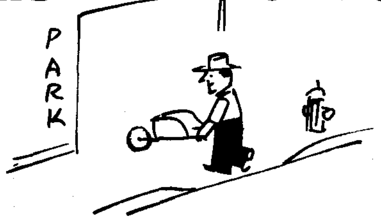


EDITED BY ERIC POOLEY

MOVIES

A SHORT SHOCKER

Mothers were screaming. Children were crying. And the manager of the Cine 1 movie theater was scurrying around trying to quell the chaos caused by *The Beep*, a twenty-minute horror film that preceded an afternoon showing of *Snow White and the Seven Dwarfs*.

Answering-machine nightmare.

"That was my film debut," says Tom Mazziotti, 28, who spent $40,000 writing and directing the film about an evil phone-answering machine that ruins a young New Yorker's life by scrambling the brains of friends who leave messages.

Unlike the incensed mothers, theater owners and others in the film industry are hailing Mazziotti's film—which he made to persuade independent backers to produce his screenplays.

The film stars Adam Nathan, who appears in *Parting Glances* and Michael Jackson's "Bad" video. After it premiered at the 57th Street Playhouse in June, theater owners around town started calling to get *The Beep* as an opener for movies like *Dirty Dancing* and *The Fourth Protocol*. Cine 1 inadvertently hitched it to *Snow White* instead of *Beverly Hills Cop II*.

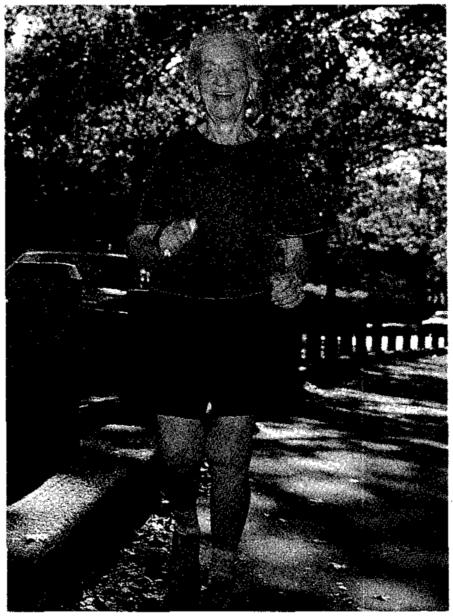
The Beep is scheduled for the Chicago film festival and will be shown on the Arts & Entertainment Network this winter. Best of all, *The Beep* did its job: The producers of *Tales From the Darkside* have approached Mazziotti to write and direct two shows for the series, and he's found backers for a feature-length project, as well. "I've got to make it," he says. "I'm *this* close to making it."

KELLI PRYOR

BRIEF LIVES

A WALKER IN THE CITY

Most mornings at a little past eight, Gwen Clark enters Central Park at West 72nd Street and starts her five-mile walk: up to 110th Street, around the northern loop, down the East Side, and back west to her starting point, near Daniel Webster's statue. The walk that Clark, 95, takes alone in all kinds of weather has made her a park legend, a part of the fabric of the city. Runners, cyclists, New Yorkers walking to work or strolling on weekends have all seen the durable figure in the blue running shorts and drawn inspiration from her. "I don't do it to inspire anyone else," says Clark, who logs 1,750 miles a year. "I do it for me. I walk because I can and because I love Central Park. Now, in this last period of my life, walking's the main thing. It's the most moving part of my life."



Gwen Clark on the move.

Clark, a retired nurse with degrees from Columbia Teachers College, follows a tough, hilly course around the park. "It's my routine," she says. "I love the noise and the company of the morning rush-hour traffic pelting past." Often, drivers will wave or give a little honk. "It's my social life," says Clark, who long ago grew tired of little tea parties.

Since she emigrated from New Zealand in 1928, Clark has almost always lived within two blocks of the park. After she retired from nursing in 1960, at 68, she made a project of cleaning an area of the park every day. But she never ventured into the northern end until she was 86. While sitting in a park playground at 100th Street, she saw runners going north. She rose and followed them. By the time she had crossed over to the West Side and was midway down the Winter Drive, she realized the route home was shorter than the way back. She finished the circle—"I was almost crawling," she says, "and I said to myself, 'I can *do it*.' So from then on, I did it." By 87, she was doing the entire six-mile loop.

Clark hasn't seen a doctor since she took up her sport. Last spring, when the New York Road Runners Club made her an honorary member, she said, "Just the sight of hundreds, even thousands, of runners racing on the weekend through Central Park is exhilarating and gift enough for me." *Vogue* published her picture, and in late August, a network news show closed with a clip of her walking. She has now cut back from six to five miles a day, and she sometimes wonders whether her two-hour walk is too much for someone her age. "But I keep going," she says, "because that's what keeps *me* going."

BARBARA KEVLES

Photographs: left, Donal Holway; bottom, Brian Davis. Illustration by Guy Billout.

NEW YORK JOURNAL

TOUR DE FORCE

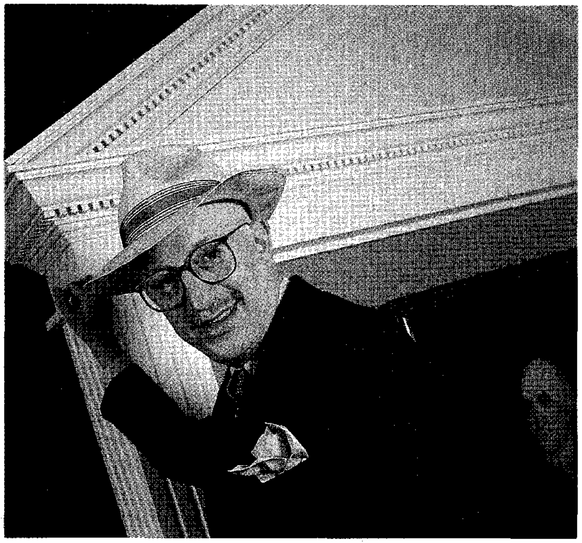
'THAT URN ON TOP OF the elevator shaft was used to burn incense," Arthur Marks says outside the Elizabeth Arden Building, on Fifth Avenue at 52nd Street. "In the 1920s, they liked putting classical details from eighteenth-century buildings on twentieth-century skyscrapers."

Who but Marks, tour guide *extraordinaire* for the New-York Historical Society, would notice a centuries-old urn atop a decades-old building? While most of us move blindly through midtown each day, Marks, 52, walks with open eyes—and he's more than glad to show others what he sees.

☐ Outside Cartier's: "This was Commodore Morton F. Plant's home. He sold it to Cartier for $60,000 and a pearl necklace."

☐ Outside the Plaza: "The original Tiffany-glass ceiling above the Palm Court was lost during World War I—it was removed for fear of bombing, and disappeared."

☐ At Rockefeller Center: "Lee Lawrie, who sculpted the gilded Art Deco *Atlas*, also did the Gothic reredos, or altarpiece, inside St. Thomas' Church." In his jaunty fedora, Marks leads the way up Fifth Avenue to the church—and points out the saintly figure of George Washington standing among the holy men on the altarpiece.



Arthur Marks tips his hat to New York.

A former designer, window dresser, and film-location coordinator, Marks started leading tours in 1966 for the Museum of the City of New York. This year, he moved to the New-York Historical Society, for which he gives tours of Greenwich Village, Astor Place, midtown, and the Upper West and East Sides.

When he began, he says, his audience was mostly "college-educated, middle-aged women." Now groups range from Hadassah matrons to Kansas City doctors to local politicians considering landmark status for parts of Murray Hill. For all of them, Marks combines a trove of city lore with a unique brand of showmanship. Armed with an umbrella, he can be spotted on Gay Street breaking into the theme from the musical *Fiorello!*, in honor of the mayor who lived nearby. In front of Elizabeth Arden, he sings lyrics from Rodgers and Hammerstein's *Allegro:* "Money isn't everything / If you're rich you pay / Elizabeth Arden can do your face."

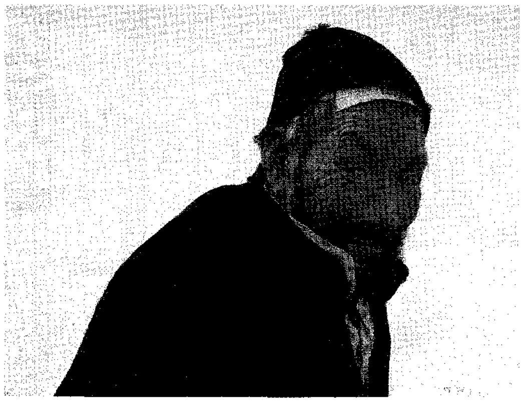
Marks is thinking of selling his tours on audio cassette. His tour of the Chelsea Hotel, televised for the BBC, appeared on public television last fall. "Perhaps it's appropriate," he says, "that a couple who met on one of my tours named their first child Chelsea." STEVE WEINSTEIN

ART BEAT

Precious Oils

IN 1984, AN OKLAHOMA natural-gas tycoon named Robert A. Hefner III began traveling to the People's Republic of China, trying to make oil- and gas-exploration deals. While touring Sichuan Province in a minibus, he saw some contemporary Chinese oil paintings—and was astonished by their beauty.

Hefner, 52, asked his Chinese hosts to introduce him to some of the country's leading artists. He began collecting their work and soon built up an impressive collection of new Chinese oils. Though the drilling deals haven't yet come through, the Chinese government did allow Hefner to arrange a gala exhibition at the Harkness House in April, featuring works by 83 Chinese artists.



Wang Yidong's Warm Winter.

It was the first U.S. show of recent Chinese painting, and the response was so overwhelming that Hefner decided to open a permanent gallery in Manhattan dedicated to the work of young Chinese artists. With the help of Roger Creelman, formerly of the Hammer Galleries, he set up the Hefner Galleries, at 1020 Madison, at 78th Street.

The gallery's September 21 opening—with a guest list that includes Henry Luce Jr., Sid Bass, and Byron Janis—features a one-man show of works by Wang Yidong, a young painter whose serene compositions have already caught the eye of American and European collectors.

"It's just one little step to help develop cultural relations," says Hefner.

LINDA ASHLAND

OVERHEARD

MALE CALLER: "I'M interested in joining Temple Emanu-El. I'd like to find out about membership."

Woman at temple: "How old are you?"

Caller: "Twenty-five."

Temple: "Are you single?"

Caller: "Yes."

Temple: "Oh, *good*."

Photograph, top: Ken Collins.

DETAILS

THE LIBRARY'S NEW JEWEL

LAST WEEK, MEN crouched on scaffolds under a magnificent domed skylight, applying gold leaf to the columns in the New York Public Library's newest jewel: the Celeste Bartos Forum (formerly Room 80), which opens this week after a two-year, $4.6-million restoration.

The Forum—named after a major contributor—will be used by the library for films, concerts, and lectures. (Tom Wolfe speaks September 22 on "Fiction in an Age of Non-Fiction"; on October 19, Joan Didion talks about her book *Miami.*)

Celestial Forum.

The space may also be rented for conferences, receptions, fashion shows, and, best of all, parties—such as a seated dinner-dance for 400. What will make a Forum party special is the beauty and power of the room, with its cast-iron, glass-domed ceiling. Period skylights are hard to find in New York's conference rooms, and the Bartos's is a beauty.

When Room 80 was built, in 1911, it was intended by the architecture firm Carrère & Hastings for use as the Circulating Library. The dome provided reading light while other treasures were meant to lure the readers: bronze wall ornaments, walls sheathed in rare, yellow-streaked Siena marble that shines like a cat's eye. Under the glass dome are four arches, painted off-white and adorned with 94 rosettes, each with a light bulb in its heart.

"A Victorian whimsy," says architect Lewis Davis of Davis, Brody & Associates, which did the restoration.

There are first-rate food-preparation facilities, rare in a public building. And there's an enclosed courtyard where a caterer can park his trucks.

The charge to rent the Forum for an event is $18,000. BARBARA COSTIKYAN

COMING UP

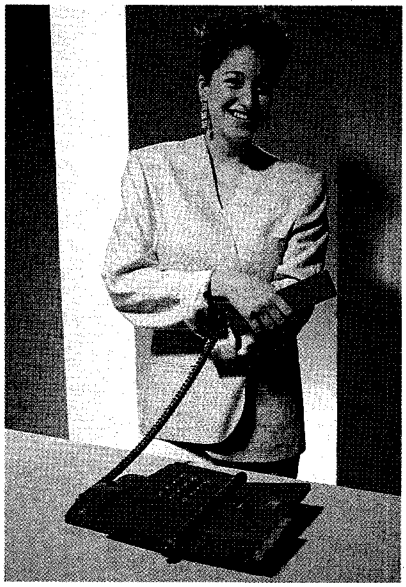
DESIGNER PHONE BOOK

AFTER THREE YEARS OF art-history study at Brown University, Lisa Krohn was getting frustrated. "I realized I'd rather be *doing* than *looking,*" she says. "I wanted to design toasters, household things." So in 1984, she started sneaking off to the Rhode Island School of Design—where she found a group of doers who design industrial objects.

Now halfway through a graduate course in industrial design at Cranbrook Academy of Art, in Bloomfield Hills, Michigan, Krohn spent the summer at Manhattan's hot Smart Design firm. But she wasn't just another intern: Her design for a telephone-answering machine called Phonebook—it resembles the ubiquitous Filofax—won first prize this summer at Forma Finlandia, a prestigious international plastics-design competition run by Neste, the Finnish petrochemical company.

It is rare for an American designer to be hailed overseas, rarer still for an American designer who is 23. But Krohn and her contemporaries are winning praise for bringing about a revival in American product design by replacing the characterless wood-grain-and-smoked-Plexiglas look with what they call "product semantics," or "demonstrative" design.

"Phonebook is asking people to look at what a normal, everyday product represents in their lives," says Krohn. "Everything carries meaning. It's up to the designer to take that meaning and sculpt it into something specific to the product."



Krohn and phone.

Phonebook—so named by Smart Design's Tucker Viemeister, who worked with Krohn on the project—means what it says. The book metaphor is both a visual joke and a clue to operating the product: rigid plastic "pages" are turned over to change functions—make calls, record and replay messages—just as flipping through a Filofax turns up its different uses.

"It's really very expressive of its meaning," says Italian designer Mario Bellini, a Forma Finlandia juror whose own expressive designs were shown at the Museum of Modern Art this summer. "It tells you what it is and how to use it without reading too many instructions. It's well designed—in the best sense of the word. It looks more like something European."

Indeed, a European electronics firm is now talking to Krohn about putting Phonebook into production. Until then, New Yorkers can only judge from a model of the product-to-be, on display with other Forma Finlandia winners at the International Design Center of New York (IDCNY), in Long Island City, October 7 through 10.

HUGH ALDERSEY-WILLIAMS

Photograph, top: ©1987 Frederick Charles.

Sensitive Skin? Calm and DeSensitize.

You never know what to expect from sensitive skin! It's unpredictable. Temperamental. Beautiful one day, blotchy the next. Factors that may well be beyond your control are often culprit in causing skin to become sensitive. Dry patches, itchy irritation and redness signal it's time for special care —sensitive skin care.

Clarins comes to the rescue.
Sensitive skin responds to Clarins Sensitive Skin Care Treatments. Formulated with gentle, natural plant extracts, they work to desensitize temperamental skin. Beyond their ability to soothe and moisturize, they act to strengthen resistance and renew skin stability. Sensitive skin regains its delicate balance.

Clarins Gentle Day Cream protects while it calms and desensitizes.
Light in texture, effective in reducing skin sensitivity. Contains soothing licorice and nourishing hazelnut extracts. Helps control skin reactions while promoting moisture and pH balance. Provides day-long protection, the ideal makeup base.

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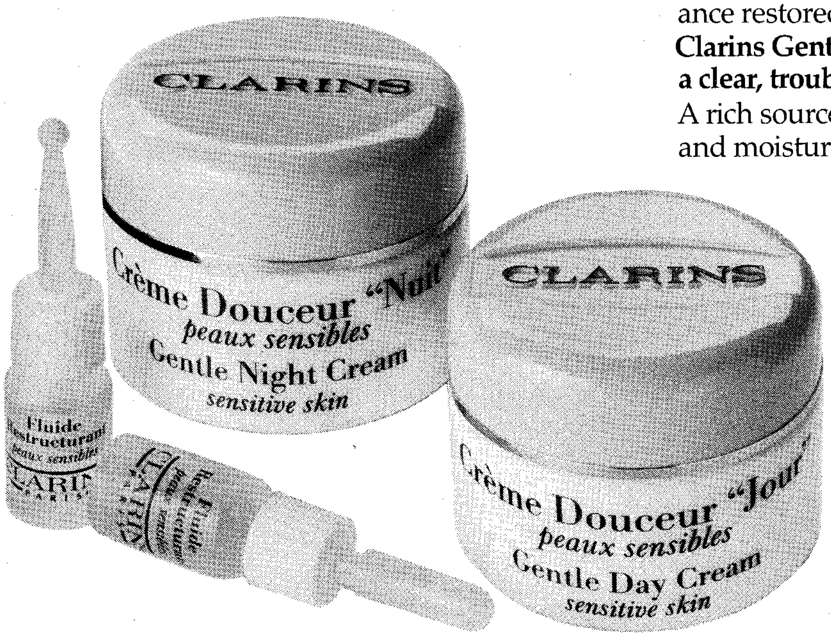
Clarins Gentle Night Cream— assurance for a clear, trouble-free tomorrow.
A rich source of nourishment to soothe, soften and moisturize sensitive skin. Concentrated licorice extracts, Vitamins A and E, help to rebuild skin defenses. Perfect end-of-day companion to Gentle Day Cream.

Clarins Skin Care Specialists offer personal beauty advice.
Our Specialists are professionally educated to assist you. We invite you to consult them to answer your personal beauty concerns. They will be happy to present you with a **sample** selected just for you from the Clarins comprehensive range of face, body or tanning treatments.



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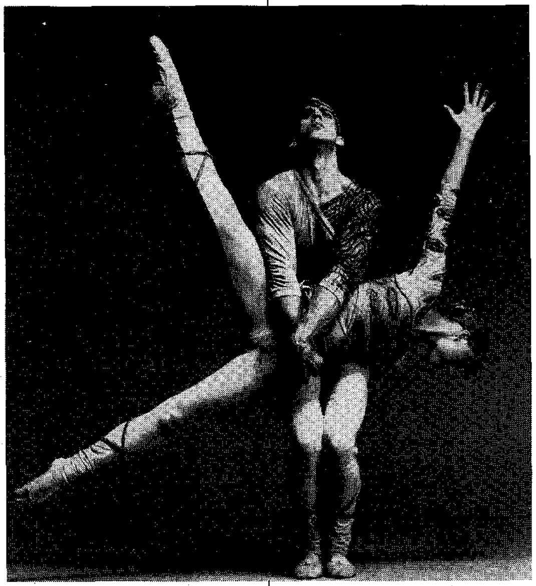
RUTH RECOMMENDS

BY RUTH GILBERT

Lily Tomlin *is a documentary about her* Search for Signs of Intelligent Life in the Universe, *which ran on Broadway for over a year. Put on your potato suit and watch it from your couch September 30 from 9 to 11:30 p.m. on Channel 13.*

FELD BALLET

Ballet is back; the season has begun. Feld's repertory is full of beauties. Below, a scene from his Skara Brae, *with Lynn Aaron and Thomas Lemanski, which you can see on September 30 and other dates through October.*



PUPPETWORKS, INC.

On September 27, the puppet season opens in Park Slope, Brooklyn, and children will be delighted. Above is Phileas Fogg's servant, Passepartout, in Jules Verne's Around the World in Eighty Days.

'SARAFINA!'

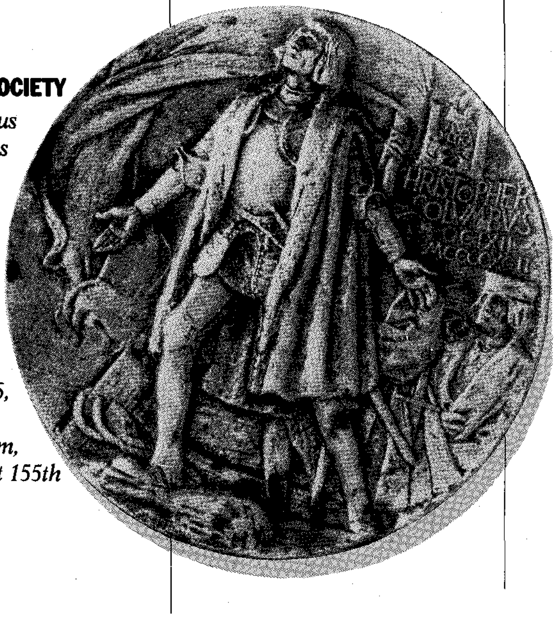
Above is a scene from Mbongeni Ngema's South African musical, which he wrote, directed, and composed (Hugh Masekela co-wrote the score). Performances start September 25 at the Mitzi E. Newhouse.

CARNEGIE HALL

Celebrated guitarist Chet Atkins and the St. Johns River City Band, a 27-member brass ensemble from Jacksonville, Florida, will fine-tune the hall September 29 at 8 p.m. Concertgoers are guaranteed sizzling, satisfying jazz fusion.

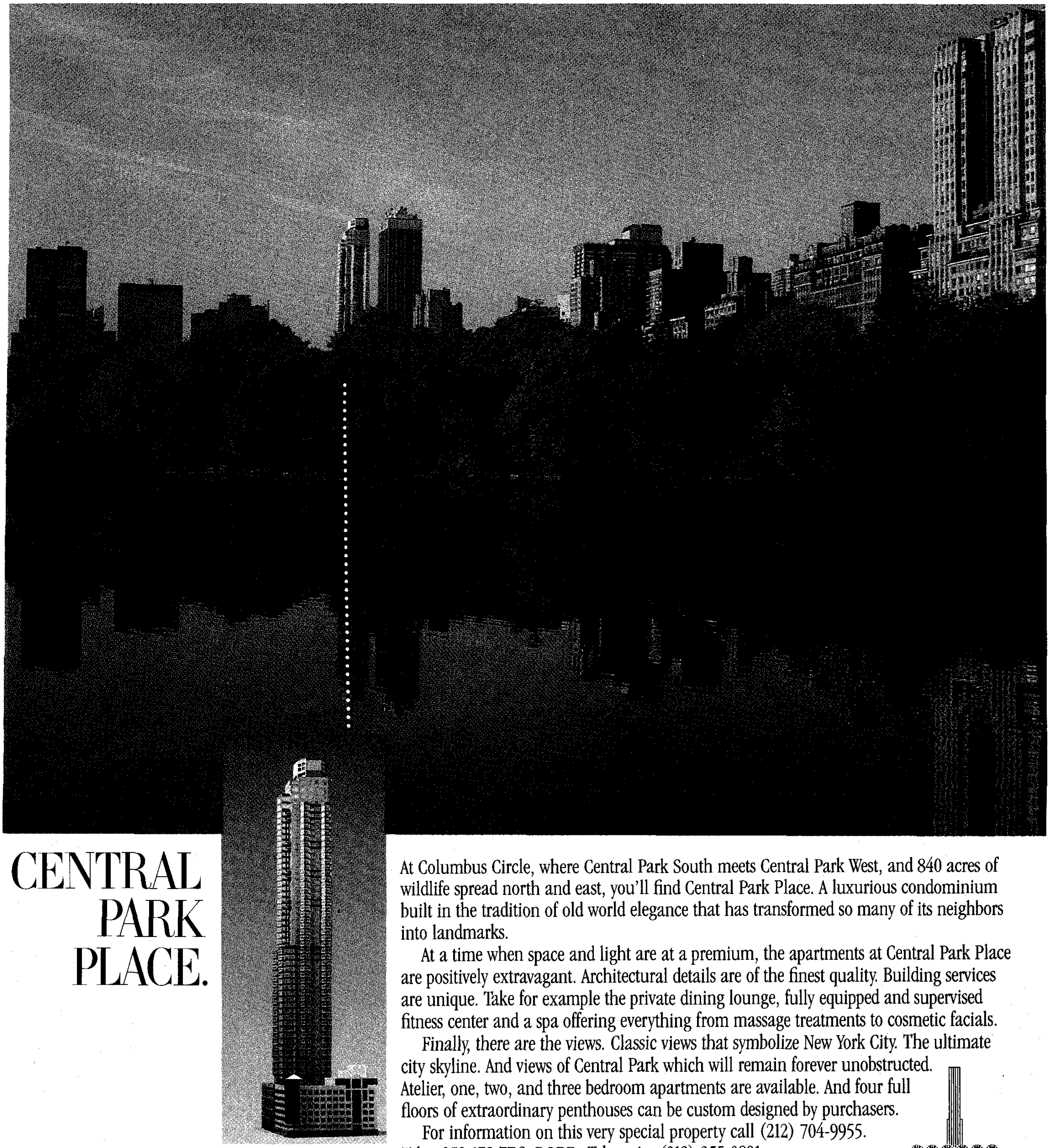
THE AMERICAN NUMISMATIC SOCIETY

Sculptor Augustus Saint-Gaudens's medal from the 1893 World's Columbian Exposition is at "The Beaux-Arts Medal in America" show September 26 through April 16, 1988, at the society's museum, on Broadway at 155th Street.



Photograph, center: Roy Volkmann.

ZECKENDORF INTRODUCES THE NEWEST JEWEL IN THE CENTRAL PARK SKYLINE.



CENTRAL PARK PLACE.

At Columbus Circle, where Central Park South meets Central Park West, and 840 acres of wildlife spread north and east, you'll find Central Park Place. A luxurious condominium built in the tradition of old world elegance that has transformed so many of its neighbors into landmarks.

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Finally, there are the views. Classic views that symbolize New York City. The ultimate city skyline. And views of Central Park which will remain forever unobstructed. Atelier, one, two, and three bedroom apartments are available. And four full floors of extraordinary penthouses can be custom designed by purchasers.

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CENTRAL PARK PLACE

Where Central Park South meets Central Park West.

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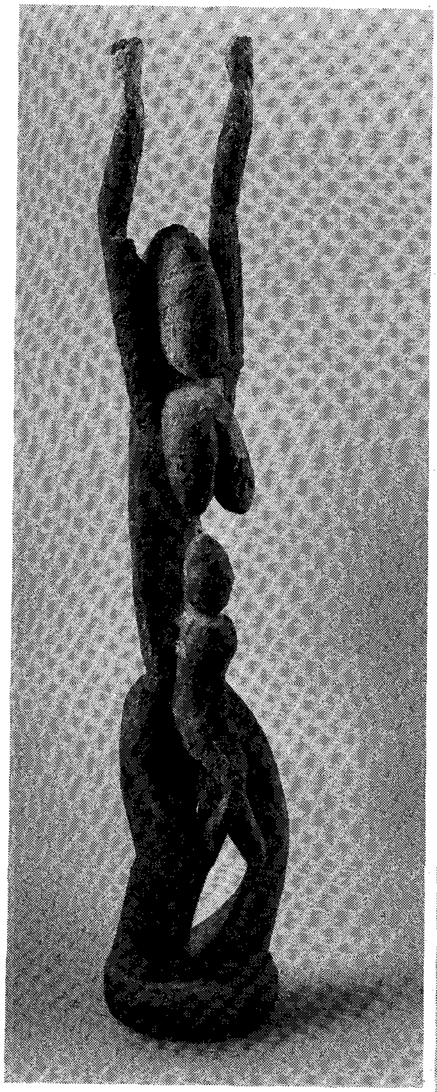
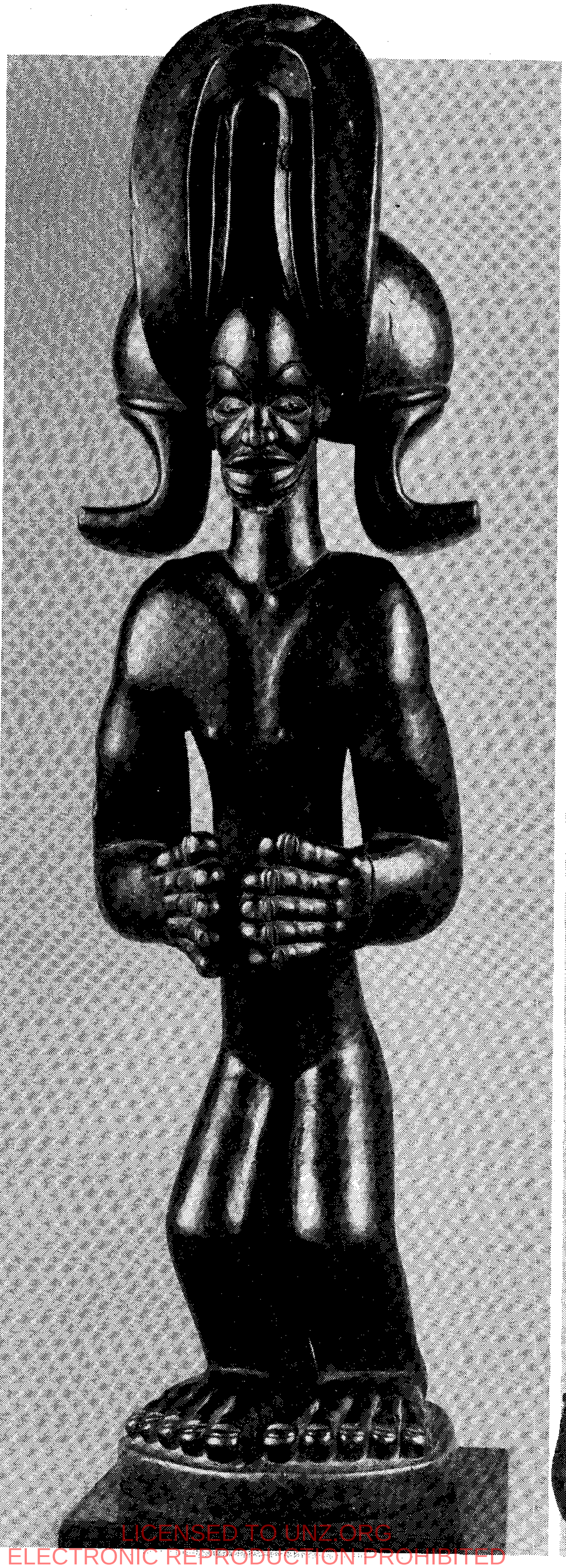
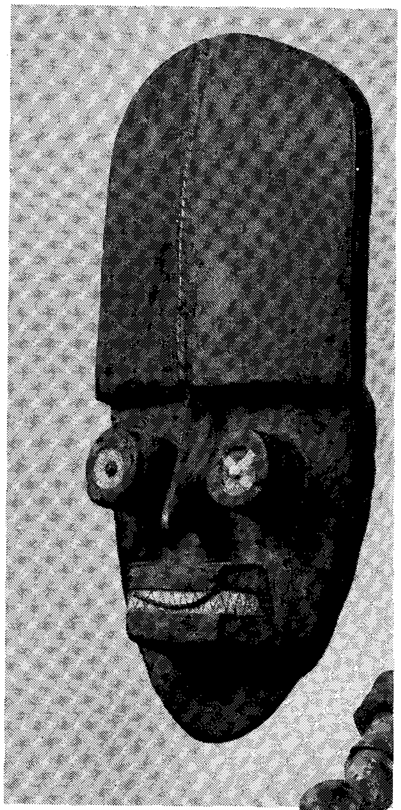
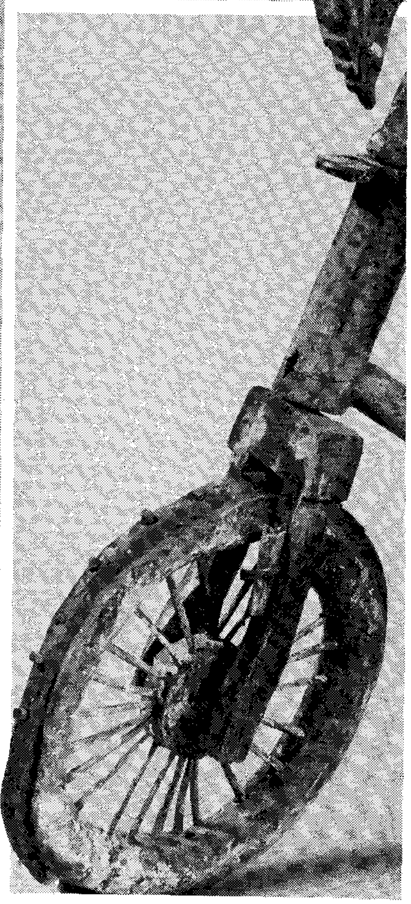
What are you

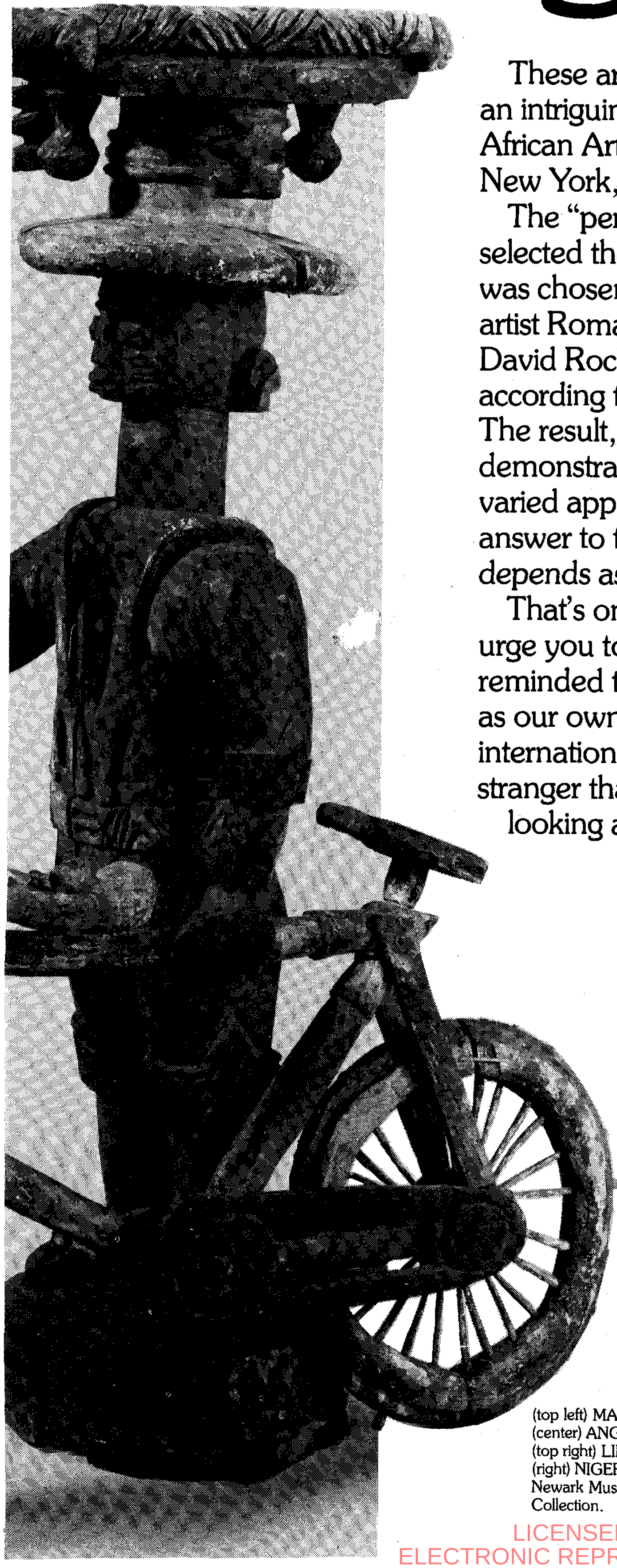








looking at?



These are just 5 of 100 fascinating pieces of African art in an intriguing exhibition entitled "Perspectives: Angles on African Art." It appears at The Center for African Art, New York, from September 18 through January 3, 1988.

The "perspectives" are those of the different experts who selected the objects—the man with the bicycle, for instance, was chosen by writer James Baldwin, the mother and child by artist Romare Bearden, and the young girl's head by collector David Rockefeller. The experts (10 in all) selected objects according to their individual tastes, backgrounds and interests. The result, as you can see even in this small sample, is a demonstration of the many-sidedness of African art, of its varied appeals and multiple meanings. It shows us that the answer to the question "What are you looking at?" sometimes depends as much on *who* we are as on *what* we see.

That's one reason we sponsored this exhibition and why we urge you to see it. In our business as in yours, we need to be reminded that other perspectives, other sensibilities, are as valid as our own, and can enrich us. The diverse peoples our international businesses deal with around the world are no stranger than we are and, in some measure, what we are truly looking at, in people and in art, is ourselves.

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(top left) MALI, DOGON MOTHER AND CHILD, wood, height 18″, Graham Collection New York. (center) ANGOLA, CHOKWE FIGURE OF WARRIOR HERO, wood, height 14⅝″, Private Collection. (top right) LIBERIA, GREBO MASK, wood, paint, height 21″, Collection of Mr. & Mrs. Saul Stanoff. (right) NIGERIA, YORUBA CLOTH VENDOR FIGURE, wood, paint, height 35¾″, Collection of The Newark Museum. (bottom left) GABON, FANG RELIQUARY HEAD, wood, height 13¾″, Private Collection.

New York

AIDS
TO TEST OR NOT TO TEST?

BY JANICE HOPKINS TANNE

"I believe we are going to have to do it," says Representative Dan Burton, an Indiana Republican. "Do we do it now or in five or ten years? . . . I think the president has concluded that this is the way to go." Burton is referring to legislation he recently introduced that would require every man, woman, and child in the United States to be tested annually for the AIDS virus—with the names of those who test positive stored in a computer so that authorities can trace anybody who infects somebody else.

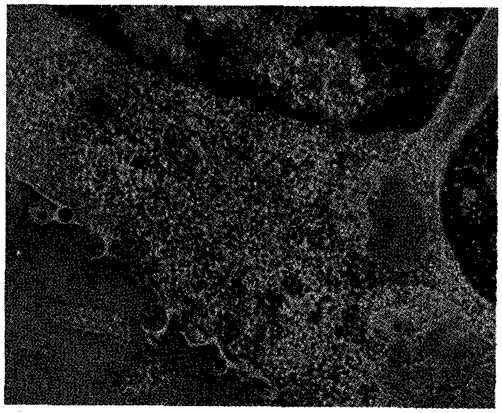
"The idea that dragnetting people into being tested would be the beginning of getting them to change their behavior is ludicrous," says Ronald Bayer, director of the project on AIDS and the ethics of public health for the Hastings Center, a medical-ethics think tank. "The strategy of preventing AIDS is behavior modification; the question is, What forms of public-health intervention will foster behavior modification? I don't think mandatory testing is that kind of intervention."

Like abortion and support for the *contras,* the AIDS epidemic has pushed Americans into opposing positions, held with fierce conviction. Both sides propose stern measures: Conservatives have called for tattooing people who carry the AIDS virus, quarantining them, and jailing those who infect others. Civil libertarians, appalled at the idea of setting apart infected individuals, urge tough penalties for anyone who discriminates against people with AIDS or who violates the confidentiality of their records.

Even the issue of testing is controversial. Hard-liners argue that since AIDS is fatal, testing should be widespread and mandatory. Civil libertarians respond that because confidentiality is often breached and the consequences of testing positive can be so fearsome—social isolation, loss of a job or of housing—mandatory testing is unthinkable.

Opposing the conservative politicians who recommend mandatory testing are virtually all the public-health experts in the nation, among them the surgeon general of the United States, C. Everett Koop; the United States Public Health Service; the American Medical Association; and most state and local health departments, including New York's. These authorities support bills, introduced by Democratic representative Henry Waxman of California and Senator Edward Kennedy of Massachusetts, that would increase funds for voluntary, confidential AIDS testing and counseling and mandate strong penalties for those who discriminate.

What is fair? What is reasonable? Who should be tested? When a test comes up positive, who should be told? And what are the likely consequences if the test is not required of every citizen—or if it is?



THE AIDS VIRUS: *The agent of HIV infection.*

WHAT THE TEST DETECTS

AIDS—acquired-immune-deficiency syndrome—is caused by a virus that's now called human immunodeficiency virus (HIV). HIV infection may cause no symptoms or only mild ones—or it may lead to full-blown AIDS, in which the immune system is destroyed, leaving an individual vulnerable to many infections that a healthy immune system would fight off.

Photograph by Institute Pasteur/Sipa.

"It's important that people understand that the test is a test for HIV infection, not for the disease AIDS," says Dr. Stephen Joseph, New York City health commissioner. "If you're infected, you're infectious to other people for life, and unfortunately that means your chances of becoming ill with some sort of symptoms of HIV disease are very high— higher as time goes on. But it doesn't mean you have AIDS."

HIV is transmitted through sexual intercourse; from mother to child, during pregnancy or delivery; through needle-sharing by intravenous-drug users; or when infected blood enters the body of another through a cut or abrasion, a very rare occurrence. Since the spring of 1985, testing for the presence of the virus in donated blood has almost entirely eliminated the risk of getting AIDS through transfusion.

In the U.S., AIDS first became widespread among homosexuals and IV-drug users. Thus, behavior that increases the likelihood of becoming infected includes homosexual sex, sex with a bisexual man, sex with an IV-drug user, and IV-drug use.

When HIV enters the body, antigens (foreign proteins) signal the system to produce antibodies to fight the invader. The AIDS test detects the presence of those antibodies in the bloodstream.

The body usually takes six to twelve weeks to produce antibodies (but sometimes as long as six months). Because of this lag, people should be aware that if they were exposed to the virus just before they took the test—indeed, possibly up to six months earlier—it may not pick up their infection.

HOW AND WHERE IT'S GIVEN

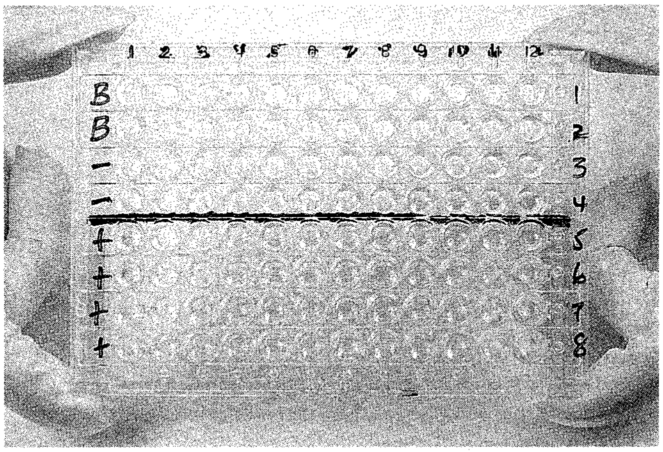
TO BE CONSIDERED HIV-POSITIVE, A PERSON MUST test positive three times: twice on one test and once on another.

The first test, the enzyme-linked immunosorbent assay (ELISA), was developed to screen blood donated to blood banks; it was made extremely sensitive, to prevent "bad" blood from slipping through the screening process. If the first ELISA comes out positive, a second is performed; if that, too, is positive, the laboratory does a Western blot test, which is more difficult and more expensive but very specific in identifying HIV infection.

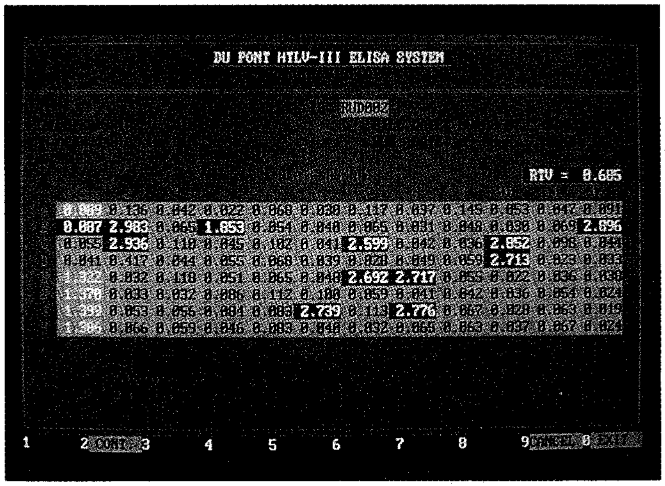
No test or laboratory is perfect. Rarely, a blood sample will be incorrectly found negative (safe) or positive (infected). The ELISA test, for example, can give a false-positive reading on blood from people who have received many transfusions or from women who have had many pregnancies. Sometimes, poor quality control in a laboratory can cause an erroneous test result.

In places (like New York) in which HIV infection is common, a positive ELISA is usually a true positive; in places where infection with the virus is uncommon, a higher percentage of the positive ELISAS will be false positives. In fact, a recent report in *The New England Journal of Medicine* suggested that the false-positive rate might rise to 0.5 percent in a low-risk group, such as female blood donors. Perhaps "50 women without HIV infection will be stigmatized for every truly infected person identified," the report warned.

However, many public-health officials consider this view alarmist and maintain that the tests are highly accurate. "This battery of tests is probably the most reliable major laboratory indicator we have. It's as reliable as the Pap smear or a chest X-ray done by an experienced radiologist," says Health Commissioner Joseph. Still, the knowledge that any false positives can occur is sobering: Being wrongly labeled HIV-positive will harm the unlucky individual's mental health and social life far more grievously than would incorrect results on a Pap smear or chest X-ray.



THE ELISA TEST: *A plate containing 88 serum samples and 8 controls. The serum is mixed with HIV-virus proteins and an enzyme assay is done. If HIV antibodies are present, the sample turns yellow.*



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DU PONT HTLV-III ELISA SYSTEM

RUD882

RTV =  0.685

0.089 0.136 0.042 0.022 0.068 0.030 0.117 0.037 0.145 0.053 0.047 0.091
0.087 2.983 0.065 1.853 0.054 0.040 0.065 0.031 0.048 0.030 0.069 2.896
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1.392 0.053 0.056 0.004 0.003 2.739 0.113 2.776 0.067 0.028 0.063 0.019
1.386 0.066 0.059 0.046 0.093 0.040 0.032 0.065 0.063 0.037 0.067 0.024

1      2 CONT 3      4      5      6      7      8      9 CANCEL 0 EXIT
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READOUT: *A computer display showing the results of a different set of 88 serum specimens that have undergone the ELISA test. The red highlighting indicates the presence of HIV-virus antibodies.*

In New York City, the HIV-antibody test is available free at two City Health Department anonymous-test sites (where testing is done by number only). These are in Manhattan; soon there will also be anonymous-test centers in the Bronx, Brooklyn, and Queens. Appointments must be made through the City Health Department's hot line (718-485-8111). Currently, there's a three-week wait to get an appointment to take the test and a two-week wait to get the results. At four New York City anonymous-testing sites run by the State Health Department, the testing procedure is the same. Call 800-542-AIDS for information. Tests are also given at five of the City Health Department's sexually-transmitted-disease clinics. These, too, are done by number, though the fact that the patient took the test may be noted in clinic records (page 42).

Private doctors may give the test; so far, about 2,500 of the city's 27,000 doctors have done so. (The test is free, but the patient may have to pay for the visit to the doctor's office.) Six teaching hospitals also give the test, in some cases for outpatients as well as inpatients: Beth Israel Medical Center, Brookdale Hospital Medical Center in Brooklyn, Brooklyn Hospital–Caledonian Hospital, New York Hospital–Cornell Medical Center, St. Clare's Hospital, and University Hospital of New York University Medical Center.

Last week, a private testing service, New York Special Diagnostic Center, opened in the Village (924-1601). The center will use numbers rather than patient names to ensure anonymity, a spokesman said. The specimens will be sent to the labs that perform the tests for the City Health Department, and therefore people who use this private service will get their results no

PHOTOGRAPHED BY HANK MORGAN

SET APART: HOW A POSITIVE AIDS TEST AFFECTS LIVES

DISCRIMINATION AGAINST people with AIDS, people suspected of having AIDS, people who have friends with AIDS, people thought to be homosexual, and people who care for AIDS patients is real in New York. The city's Commission on Human Rights has received several hundred complaints. Examples:

☐ Susan P*, an eight-year-old girl, was admitted to a local hospital for treatment of AIDS. The staff forbade her to use the common bathroom. Nurses would not serve her meals, leaving the trays in the hall. One nurse said threateningly, "If you don't stay in your room, I will tie you to the bed." After Susan died, her mother continued pursuing the complaint, so "this won't have to happen to another child."

☐ Charles K*, a public-relations executive, was being considered for a senior job with another firm. The prospective employer insisted that he take an AIDS-antibody test as part of a pre-employment physical. Charles was not sick, nor was his sexual orientation known. He called the commission to find out if the test could legally be given; he was told that it could, but that the company could not base its hiring decision on the test results. Charles did not want to take the test but said he felt he had to—he was sure that word of his refusal would get around the industry and his career would be stymied. He did not file a discrimination complaint, but his call points up the dilemma in which prospective employees find themselves when an employer demands an HIV test. They are placed in a no-win position—and the test results are useless to the employer, since the company cannot legally refuse to hire someone because he tests HIV-positive.

☐ Ellen L* had worked as a nurse in a major hospital's intensive-care unit for six years. She wanted to become pregnant, and because her husband had engaged in high-risk activities, she requested the HIV test provided by the hospital. Before she took the test, she was assured that the results would be absolutely confidential. When she tested positive, the promise of confidentiality was immediately broken. The hospital told her she could either be reassigned to another unit, which was outside her area of expertise, or she could quit and receive one month's severance pay. The Commission on Human Rights is investigating her complaint.

☐ Gerald A*, a young dentist, set up his practice by subleasing space from Irving C*, an established dentist. After a few months, Irving learned that Gerald was treating patients with AIDS and was on a list of dentists accepting referrals of people with AIDS-related conditions. Irving demanded that Gerald stop treating AIDS patients and get his name off the referral list. Gerald refused. Irving terminated the sublease. Gerald is awaiting a judge's decision. —J.H.T.

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* *Names and identifying details have been changed.*

more quickly. The center, which promises "an attractive and discreet environment," charges $95 for counseling, a physical exam, and the test—pretty steep, considering that at the city and state health departments' anonymous-testing sites, counseling and testing are done without any names being used, and this service is free.

CONFIDENTIALITY

NO WONDER MANY PEOPLE REFUSE TO TAKE THE test, even when they fear they've been infected with HIV. They are aware of the devastation a positive result can bring to the life of someone who's known as a virus carrier; they worry—quite legitimately—that the results might leak out.

Discrimination, prejudice, and violence have been inflicted on those who have AIDS, on those who have no symptoms but carry the virus, and on those who are merely *thought* to have the disease (box, above).

"People with AIDS have been mortally attacked (and in one case set on fire) in their hospital beds," says a report by the New York City Commission on Human Rights. "Landlords have physically attacked tenants who have AIDS with lead pipes and knives in an effort to drive them from their homes; a residence for children, some of whom were thought to have AIDS, was burned to the ground before it could open its doors; and scores of reports have been received from gay men who, simply because they presented an exposed target on the street, were violently attacked by sociopaths who shouted anti-AIDS as well as anti-gay epithets throughout the assaults.

"People with AIDS and even those simply 'suspected' of having AIDS have been barred from entering schools and obtaining day-care services, have lost their jobs, have been denied ambulance service and essential medical attention, and have been denied access to places of public accommodation such as restaurants, stores, bars, hospitals, and clinics," the report continues.

And, because those who develop full-blown AIDS usually run up huge medical bills, people who test positive for HIV worry about their ability to buy health insurance. The State Department of Insurance considers discrimination against those who carry the virus so serious that it recently moved to prohibit HIV testing by companies selling health insurance. (This attempt to ban testing has been blocked—at least temporarily—by a challenge from insurance carriers.)

Those who are deeply afraid that positive test results will "get out" should go to one of the test sites where tests are done by number and the patient's name is never known.

At the city's STD (sexually transmitted disease) clinics, too, tests for AIDS are marked by number, not name. (Names *are* used with tests for other sexually transmitted diseases, but the confidentiality of these records is protected by the New York City Health Code; they are not subject to subpoena, says Irwin Davison, general counsel for the Health Department.)

Those who go to the STD clinic and ask for a test for HIV infection are sent down the hall to an anonymous-test site. The STD-clinic record may show that someone took an HIV test, but it will not show the test results, and the Health Department maintains that clinic records will get the same protections that the other STD records get.

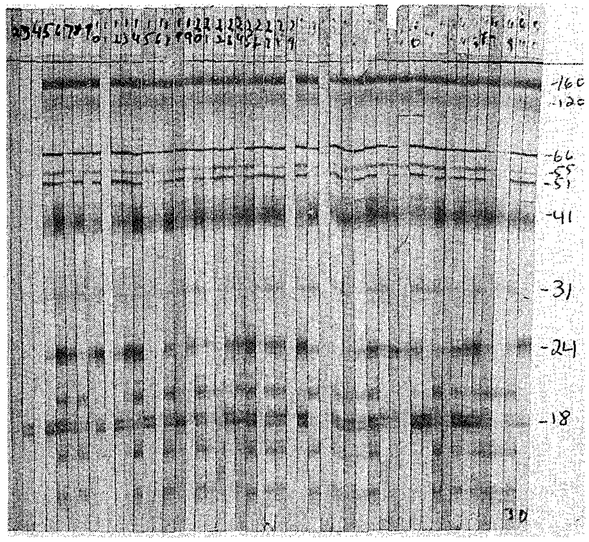
If a private doctor administers the test, the records are governed by the rules of medical confidentiality, which provide that a doctor may not reveal his patient's medical history except to appropriate members of a health-care team. Davison does not believe these rules offer enough protection against disclosure; he would like to see legislation that would strengthen the confidentiality of HIV-test results. Doctors' records *can* be subpoenaed, for example, and any time HIV-positive test results are identified by name, leaks are possible. Doctors and hospitals are required to report AIDS cases to the city (or the state, depending on an area's regulations), but the city and state do not require reporting of HIV-test results.

Health Department regulations require a doctor to get the patient's written consent and to provide counseling before sending in a blood sample for HIV testing. The department will not accept a sample that carries a name. Results are reported to the doctor by number. Some doctors discard all rec-we will do it for them without mentioning their names. We’ve begun to do this in a limited way.”

For 50 years, public-health departments have traced the sexual contacts of people with STDs, counseling them on their risks and advising them on treatment. However, the American Civil Liberties Union and many homosexual-activist groups argue against contact tracing. The ACLU maintains that people should be *urged* to tell their sex partners, but points out that compulsory contact tracing has not been shown to be particularly effective and may be counterproductive.

“We oppose third-party tracing,” says Thomas B. Stoddard, executive director of the Lambda Legal Defense and Education Fund, a homosexual-rights group. “The effect is to deter anyone who wants to come for treatment. In New York, although there is contact tracing of sex partners with syphilis, it’s not forced on gay men, who would see [revealing the names of sex partners] as ratting on their friends. The presumption should be in favor of individual rights, not Big Brother attitudes. In public health, carrots are better than sticks.”

But in a life-threatening situation, doesn’t the doctor or public-health official have a duty to warn the unsuspecting partner? “That’s a very complicated issue,” says Ronald Bayer, of the Hastings Center. “In my opinion, that’s where the ethics of the clinical situation and the ethics of public health may—ironically—diverge. You can’t short-circuit the effort to get the person himself to tell his partner, but after you’ve tried that, your duty to warn has to take priority in terms of the clinical situation. The irony is that if it becomes well known that doctors breach confidentiality, the number of people who are willing to be tested may be reduced. You may succeed at the retail level [the doctor’s office], but fail at the wholesale, public-health level [encouragement of widespread, voluntary testing].”



THE WESTERN BLOT TEST: *An assay of 48 specimens (and 2 controls). A dark line at two of three positions (lines 160, 41, and 24) shows the presence of HIV-virus antibodies.*

Asked whether a doctor has a *legal* responsibility to warn endangered third parties when the patient refuses to do so, Irwin Davison, of the City Health Department, acknowledged that, in the absence of legislation on the subject, it’s unclear whether a warning must be given. Still, it is his opinion that the common-law concept of “duty to warn” does give the doctor this responsibility. (He would like to see legislation passed that would clarify the matter.) The American Medical Association has recommended the drafting of laws to protect doctors who warn unsuspecting partners.

HOSPITAL WORK: RISKY BUSINESS

BALANCING A PATIENT’S RIGHT TO PRIVACY AGAINST the chance that he may spread the HIV infection is a tough problem for medical people. If they are treating patients diagnosed as having AIDS, they can take measures to protect themselves. But if they’re treating people who are infected but have not been tested and have no AIDS symptoms, they may not take the precautions that are vital to their own safety.

Should all hospital patients be tested for HIV infection, although close to half of them are children or over 65, and therefore unlikely to be infected? Should testing be required for those in whom infection is more common—adults from 20 to 50? Or should hospital workers treat all patients as if they were infected?

The American College of Surgeons recently held a symposium in which members examined the hazards of AIDS in the operating room. Its conclusion: Precautions should be taken with all surgery patients, but they should not be tested. And Carol McCarthy, president of the American Hospital Association, maintains that the use of protective gear when there is a chance of exposure to the blood or body fluids of any patient is preferable to universal testing of all patients. (“We’re going through gloves like there’s no tomorrow,” said Dr. Robert Lewy, director of employee health services at Columbia-Presbyterian Medical Center.) The American Nurses Association has taken a similar position.

Dr. Joseph Sweeting, a Columbia-Presbyterian gastroenterologist who disagrees with this policy, told me, “The test should be available at the discretion of the physician. It should be mandatory for invasive procedures such as endoscopy, catheterization, and surgery. A positive test result should be noted on the chart for the information of those concerned with patient care, but treated as confidential.”

Dr. O. Wayne Isom, chairman of the division of cardiothoracic surgery at New York Hospital, performed about 500 open-heart procedures last year; he has done about 4,000 since 1978, the year after HIV infection began appearing in New York. He’s against testing. Dr. Isom, a cool Texan, says, “We don’t test for hepatitis B or for AIDS. A doctor doesn’t have the right to test for AIDS. It boils down to discrimination, and you shouldn’t discriminate.

“Knowing that the patient had [an AIDS] problem wouldn’t alter our procedures. If an AIDS patient with a shortened life expectancy needs an aortic-valve replacement, he should get it. You treat what you can. In two years, there may be a cure or a better treatment for AIDS.

“Before the antibiotic era, doctors were exposed to many serious—even fatal—illnesses and they still treated patients. We’re careful, like a war correspondent who knows enough to keep his head down. I get cut or stuck once a week. Most surgeons end up getting hepatitis. It’s part of the profession. If you can’t stand the heat, stay out of the kitchen.”

But others on the medical front lines admit to fear. “We’re terrified,” a paramedic told me. “We deliver junkies’ babies, we get cut and covered with blood, and we don’t have the proper protective equipment or the ability to clean up ourselves or the equipment we use on other people.”

For a brief period, the cardiothoracic surgeons and anesthesiologists at Montefiore Medical Center declared that they would not operate on AIDS patients except in an emergency. (No patient was actually denied an operation, however, and the doctors withdrew their decision after a bioethics committee looked into the matter.)

Dr. Harold Neu, a Columbia-Presbyterian infectious-diseases expert, favors selective testing, because it might improve patient care. “You wouldn’t have to use precautions all the time. All these gowns and gloves and masks cut down on patient contact. A study some time back showed that cancer patients in protective isolation got less good care,” he says.

“We admit maybe five patients a day from a shelter or from the street. We don’t know their HIV status, and they’re often not mentally competent to read the consent form for the HIV test. Even if they could, what good would it do? It takes weeks to get results. This," Dr. Neu laments, "is the only test I can't order to use in patient care."

KEEPING THE SECRET OF THOSE WHO CARRY THE VIRUS

IF HOSPITAL PERSONNEL KNOW THAT A PATIENT IS HIV-positive, they may note that fact on his chart, which is kept at the nursing station and is available to members of the health-care team who need to know, says Marianne Burgunder, director of nursing education at Columbia-Presbyterian. "For example, a social worker needs to know the diagnosis to plan for services after hospitalization, such as home-care services or a residence for people with AIDS. You can argue either way about a nurse needing to know, but I think it helps to know what someone's going through physically and psychologically, and what problems you can expect. A respiratory therapist should know if the patient has *Pneumocystis carinii* pneumonia [which often affects AIDS patients], because there are certain standard treatments. But information is confidential. No one on the health team should blab about the diagnosis." (According to the State Health Department, breach of confidentiality of hospital records may carry a fine or even loss of a professional license.)

Indeed, the patient's roommate need never know. An AIDS patient's chart will be marked "Blood and Body Fluid Precautions"—as will the charts of people hospitalized with dengue fever; yellow fever; Colorado tick fever; babesiosis; Creutzfeld-Jacob disease; hepatitis B, including asymptomatic carriers; non-A, non-B hepatitis; leptospirosis; malaria; rat-bite fever; relapsing fever; and primary and secondary syphilis.

Still, no one can guarantee that a patient's secret will be kept. "Even if best efforts are expended to be certain that confidentiality is preserved, there is a great danger that the rights of [the] patient will be violated. . . . Medical records have become a sieve of information to third-party payers such as Medicare, Blue Cross/Blue Shield, and private insurance companies as well as HMOs [health maintenance organizations]," Dr. Vernon Mark, a Harvard neurosurgeon, pointed out in testimony before the House Subcommittee on Health and Environment, Waxman's committee.

"A ledger with 300 names of people tested for HIV infection was stolen from the Washington, D.C., health department in early May," says Marguerite Donoghue, senior associate for legislative affairs of the AIDS Action Council in Washington. "Our highest concern is in the clinical setting, where confidentiality often is not maintained. I was a nurse at the National Institutes of Health, caring for people with AIDS. People knew. The escort taking a patient to X-ray knew if the person had AIDS."

Mathilde Krim, of the American Foundation for AIDS Research, agrees: "There are no secrets in a health institution. When I was at Memorial Sloan-Kettering [as head of the interferon laboratory], I always knew who was in the hospital and why. I knew about Roy Cohn months before it came out. I didn't ask. You just heard things in the elevators or over lunch."

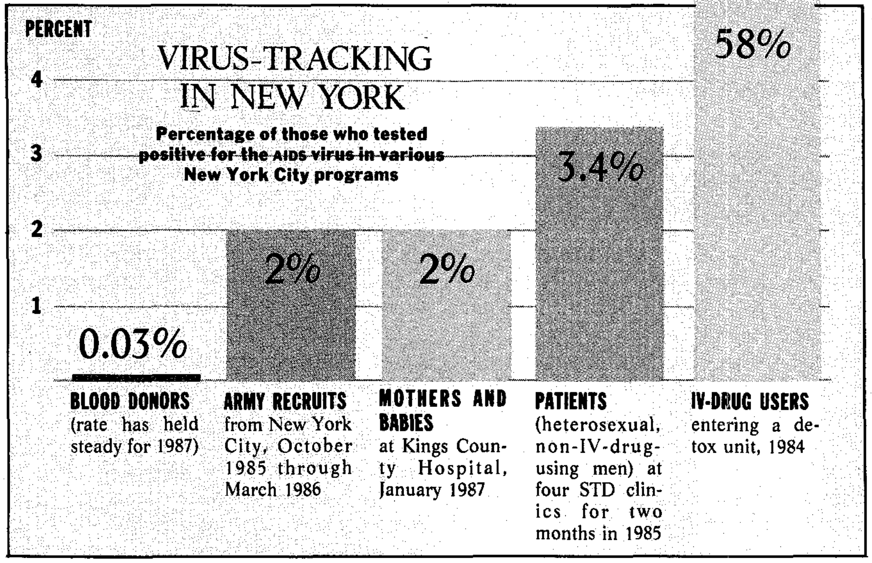
Two things would help, many experts agree: tough laws mandating legal penalties for those who violate a patient's confidentiality, and strong federal anti-discrimination laws. "When people know that they are criminally and civilly liable, subject to tort actions or suits for invasion of privacy or breach of contract, loose lips will tighten," says Donna Richardson, assistant director of congressional and agency relations for the American Nurses Association.

"Public-health prevention efforts are in a Catch-22 situation without anti-discrimination laws," says Nan D. Hunter, coordinator of AIDS-related issues for the American Civil Liberties Union. "People are afraid their anonymity will be violated. In many places, there are no laws to protect the confidentiality of test results. Until confidentiality is assured, people won't come forward for testing and counseling." The success of the armed-forces testing program shows how well testing can work when the rights of those tested are taken seriously. Though testing has been imposed on 2.5 million recruits and active-duty personnel, there have been no problems.

"The main thing is the confidentiality," says Michele McCormick, a columnist for *Army Times*. "There's thorough education at boot camp and beyond. Anyone who tests positive is sent off for two weeks of counseling. The unit gets a plausible excuse, because people are always getting sent off to a special school. When they come back, sometimes the commanding officer is informed. It's almost *too* confidential. If the person develops symptoms, he's separated from the forces and sent to one of several military hospitals with expertise. He gets a medical discharge and is eligible for full medical care through VA hospitals and the armed forces' health insurance plans.

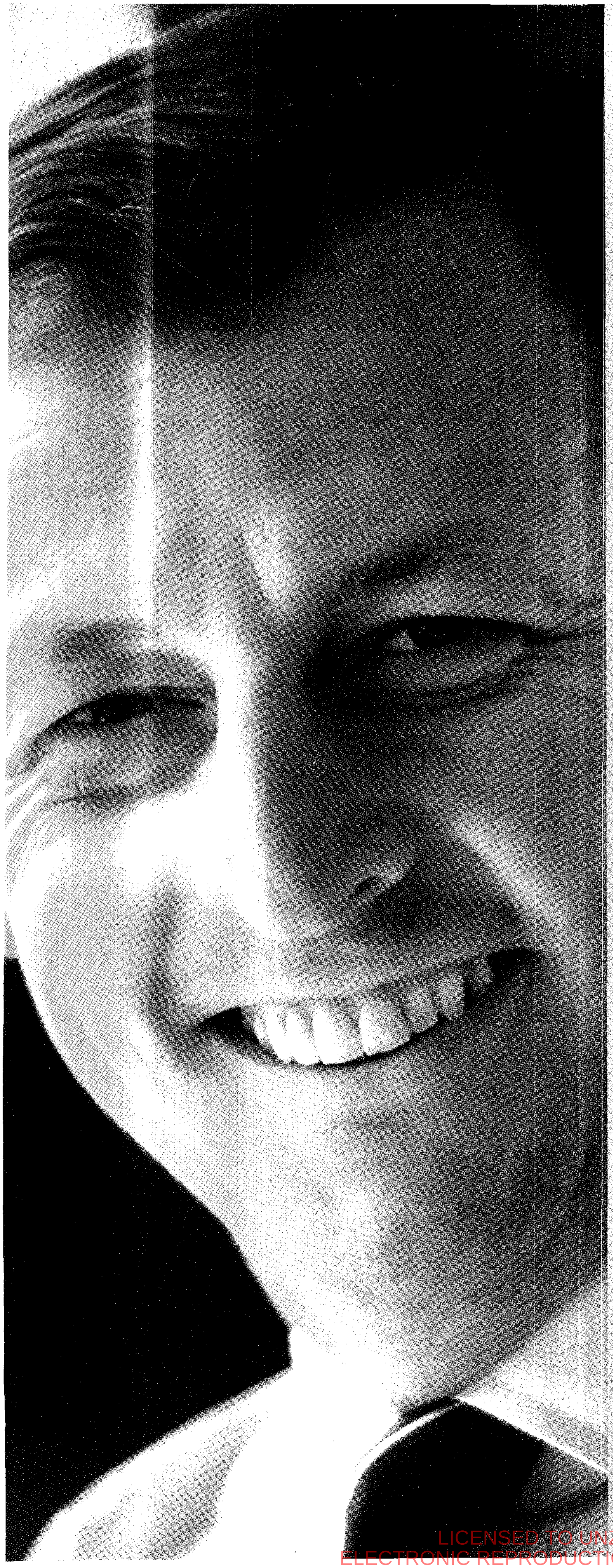
"Civilians don't understand the close working and living situations of military people: sharing a common bathroom, being crammed into a tank, and the risk of injury and bleeding on maneuvers. They have real concerns. Thanks to the testing program, they perceive those around them as free of AIDS. And they know people will be taken care of. Their confidence is important for morale," she says.

Most public-health experts and civil-rights groups support the Waxman and Kennedy bills, which offer many of the safeguards McCormick describes. The bills would provide $400-million for voluntary counseling and testing, ensure confidentiality (though there are some exceptions—partners and health-care workers at risk could be notified), and establish tough new federal laws against discrimination.


VIRUS-TRACKING IN NEW YORK

Percentage of those who tested positive for the AIDS virus in various New York City programs

"Counseling toward behavior change is our best hope for slowing the epidemic," Representative Waxman says. "Such counseling should include the availability of the antibody test. And, to work, the counseling and testing must be done with protections of confidentiality and against discrimination. We must be able to promise people that their names won't appear in the newspaper and that they won't lose their jobs." ▬



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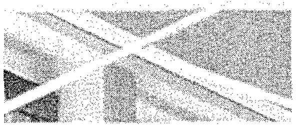
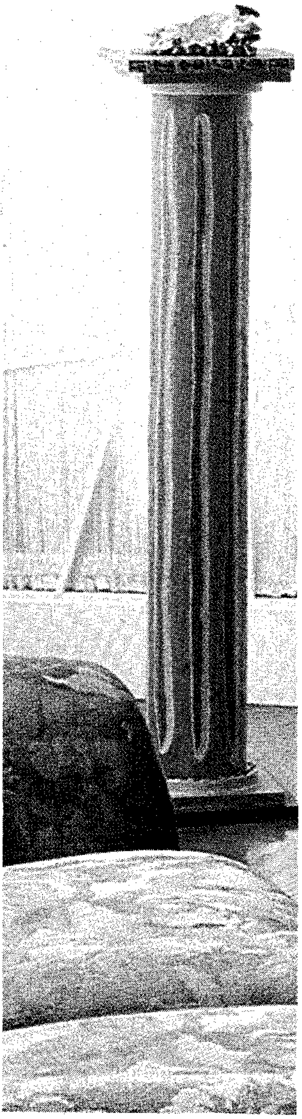


WHAT'S MODERN NOW

IN THE WALL OF FRENCH DOORS SEPARATING THE LIVING ROOM AND BEDROOM, THE PATTERN FORMED BY THE MULLIONS WAS INSPIRED BY THE PAINTINGS OF STUART DAVIS AND ROBERT KUSHNER.

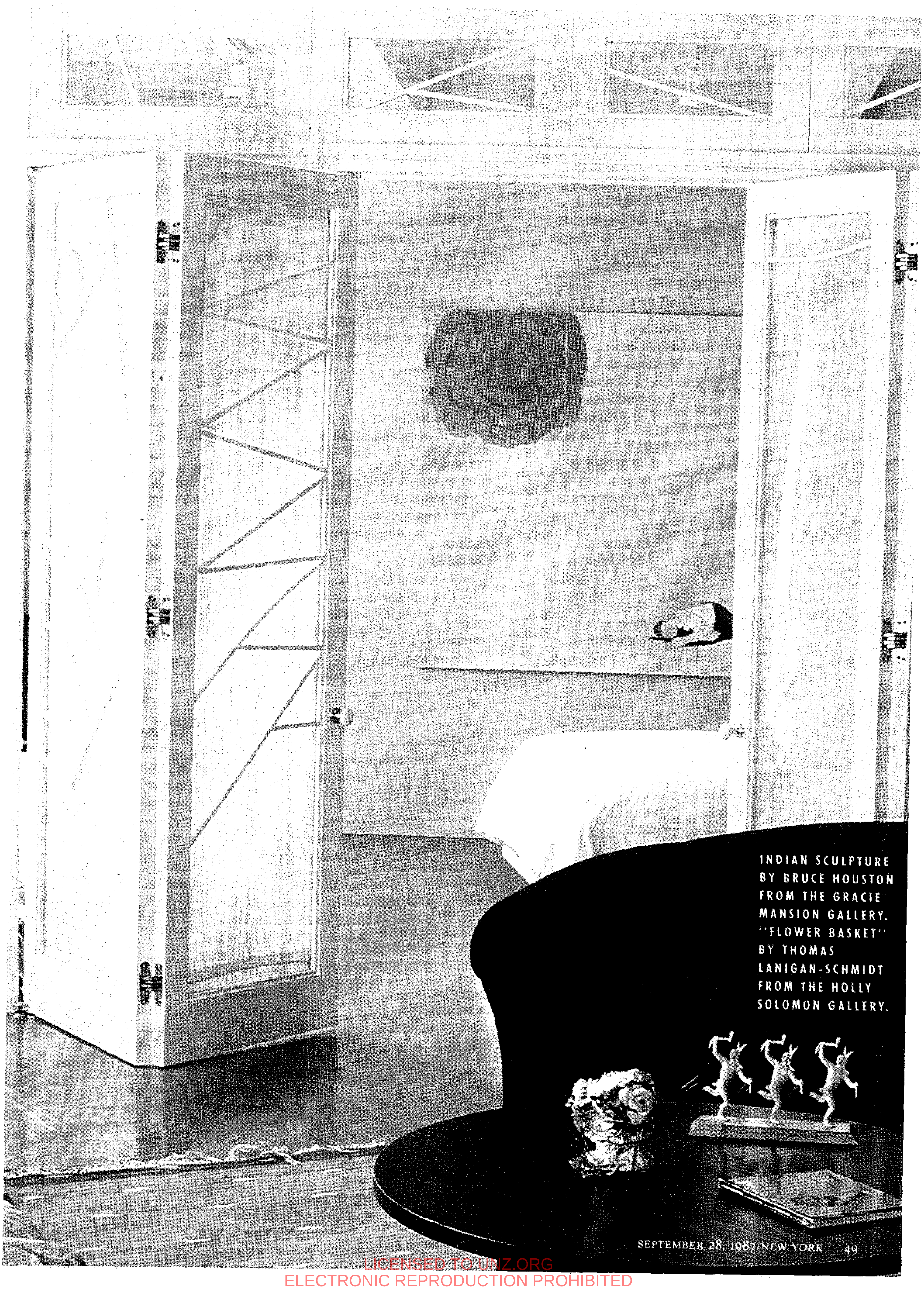


BY
MARILYN
BETHANY

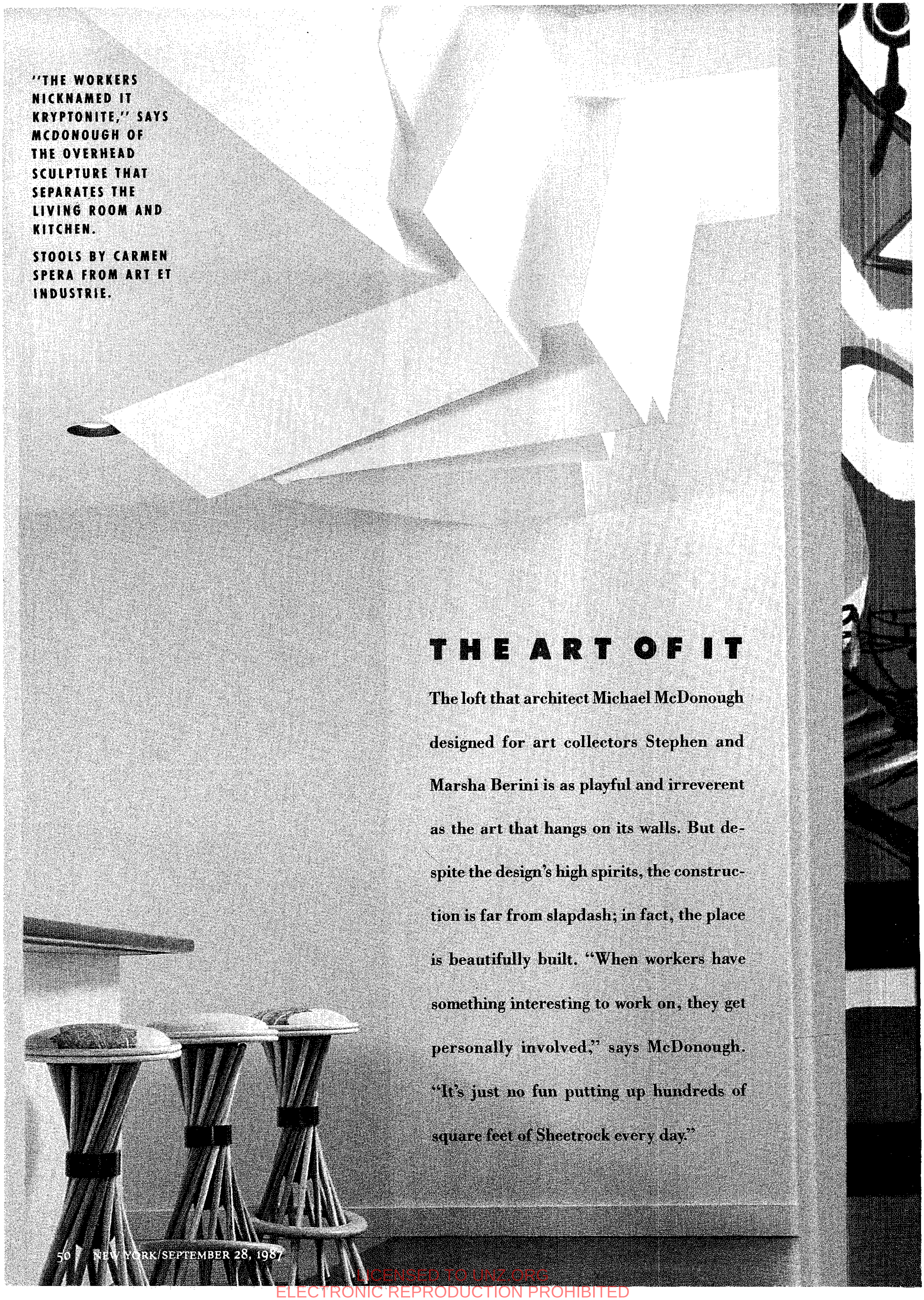
At long last, the modern-versus-postmodern debate has ended with an inevitable whimper, Sheetrock pediments having proved no more sustaining than the featureless white box. Things are blessedly quiet now among the avant-garde, the only sound the rhythmic scratching of graphite on vellum.

The brightest architects have gone back to the drawing board, and the results, while undeniably modern, are not heartless and predictable the way the old modernism too often was. Today, materials have heft, and the artisan's hand on them is felt. There's energy and wit—and a spirit of invention that's worth getting excited about. But *ssssh,* don't distract the geniuses; they might stop what they're doing and go back to all that tiresome talk.

PHOTOGRAPHED
BY JON JENSEN



INDIAN SCULPTURE BY BRUCE HOUSTON FROM THE GRACIE MANSION GALLERY. "FLOWER BASKET" BY THOMAS LANIGAN-SCHMIDT FROM THE HOLLY SOLOMON GALLERY.

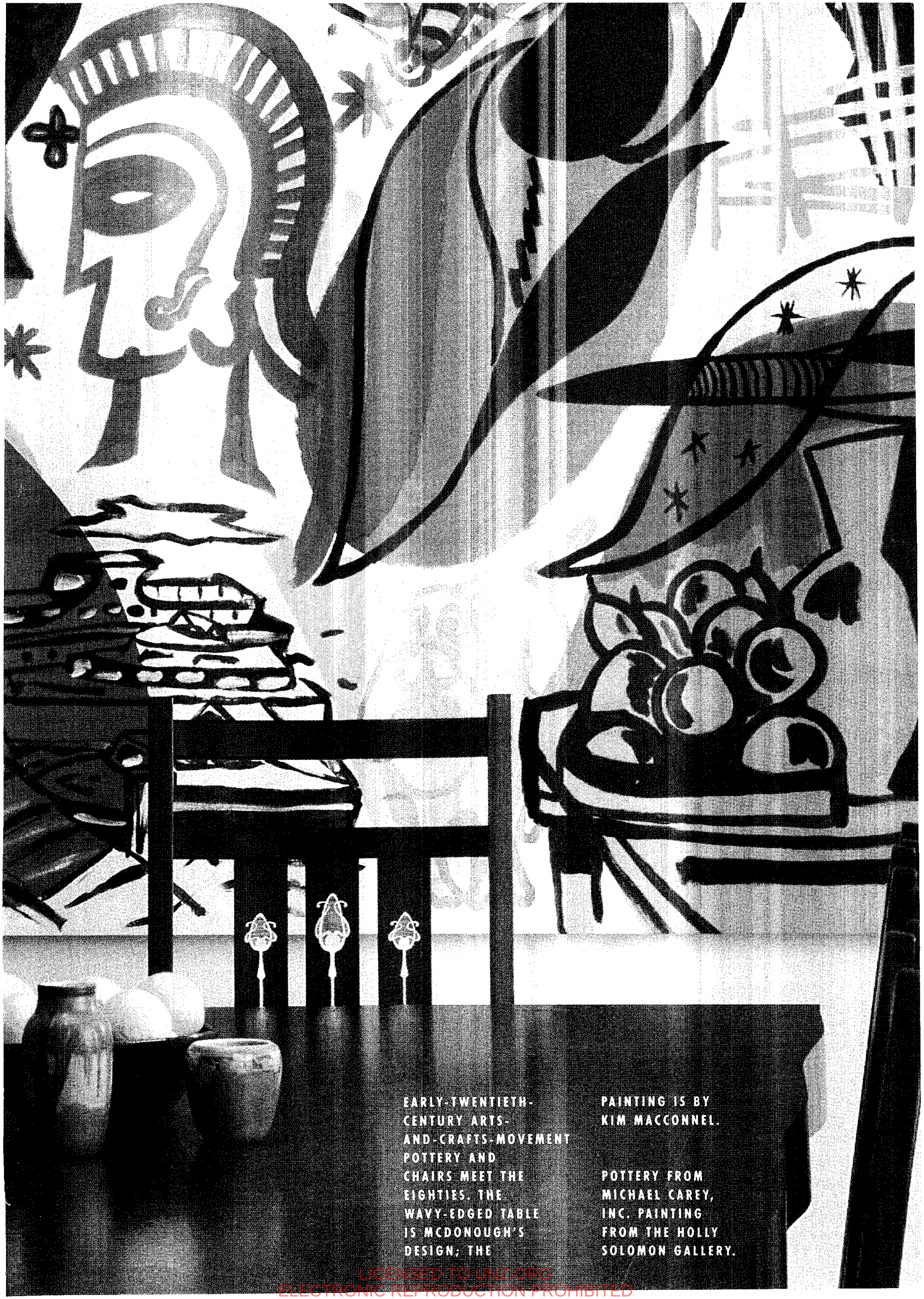


"THE WORKERS NICKNAMED IT KRYPTONITE," SAYS MCDONOUGH OF THE OVERHEAD SCULPTURE THAT SEPARATES THE LIVING ROOM AND KITCHEN.

STOOLS BY CARMEN SPERA FROM ART ET INDUSTRIE.

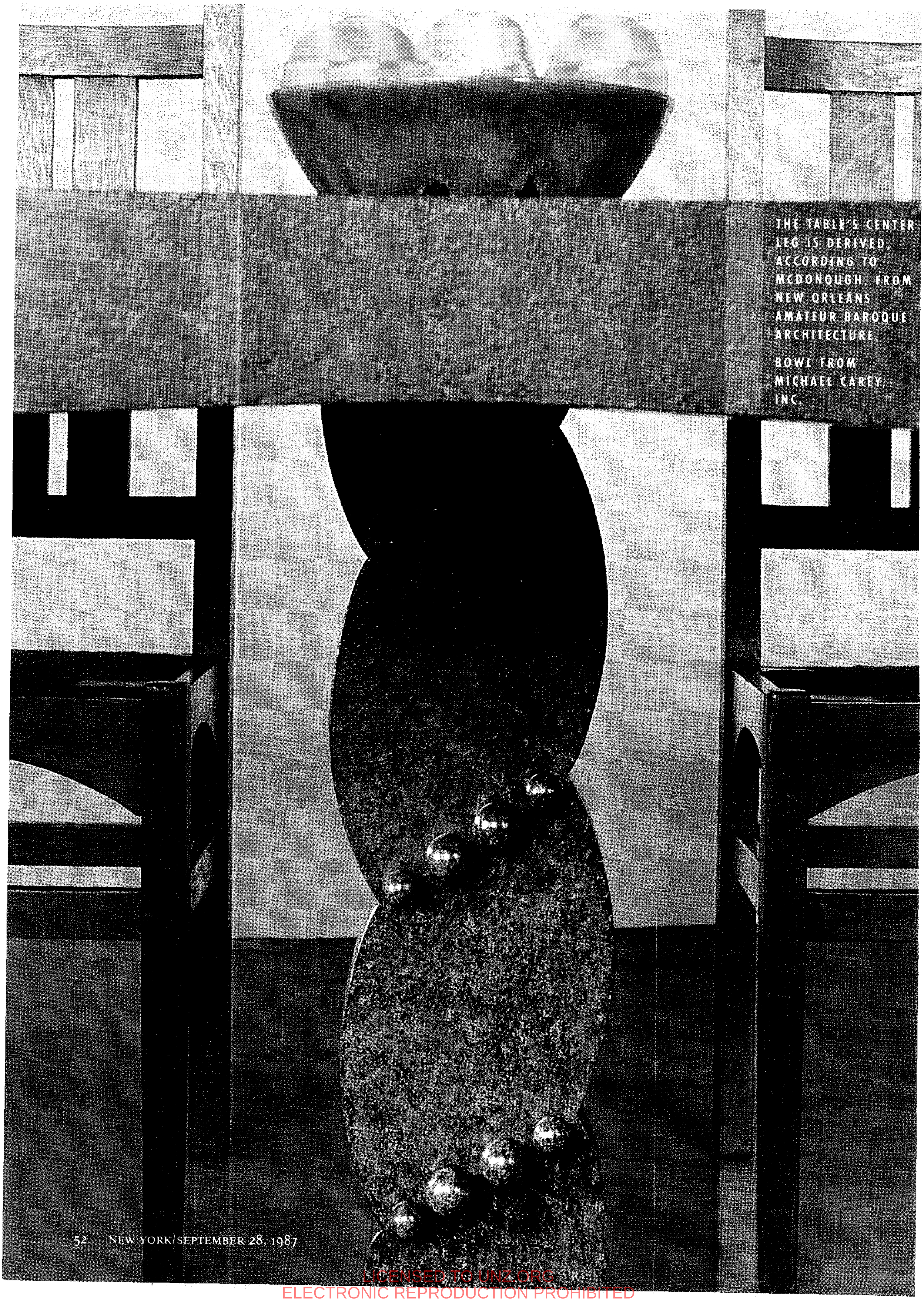
THE ART OF IT

The loft that architect Michael McDonough designed for art collectors Stephen and Marsha Berini is as playful and irreverent as the art that hangs on its walls. But despite the design's high spirits, the construction is far from slapdash; in fact, the place is beautifully built. "When workers have something interesting to work on, they get personally involved," says McDonough. "It's just no fun putting up hundreds of square feet of Sheetrock every day."



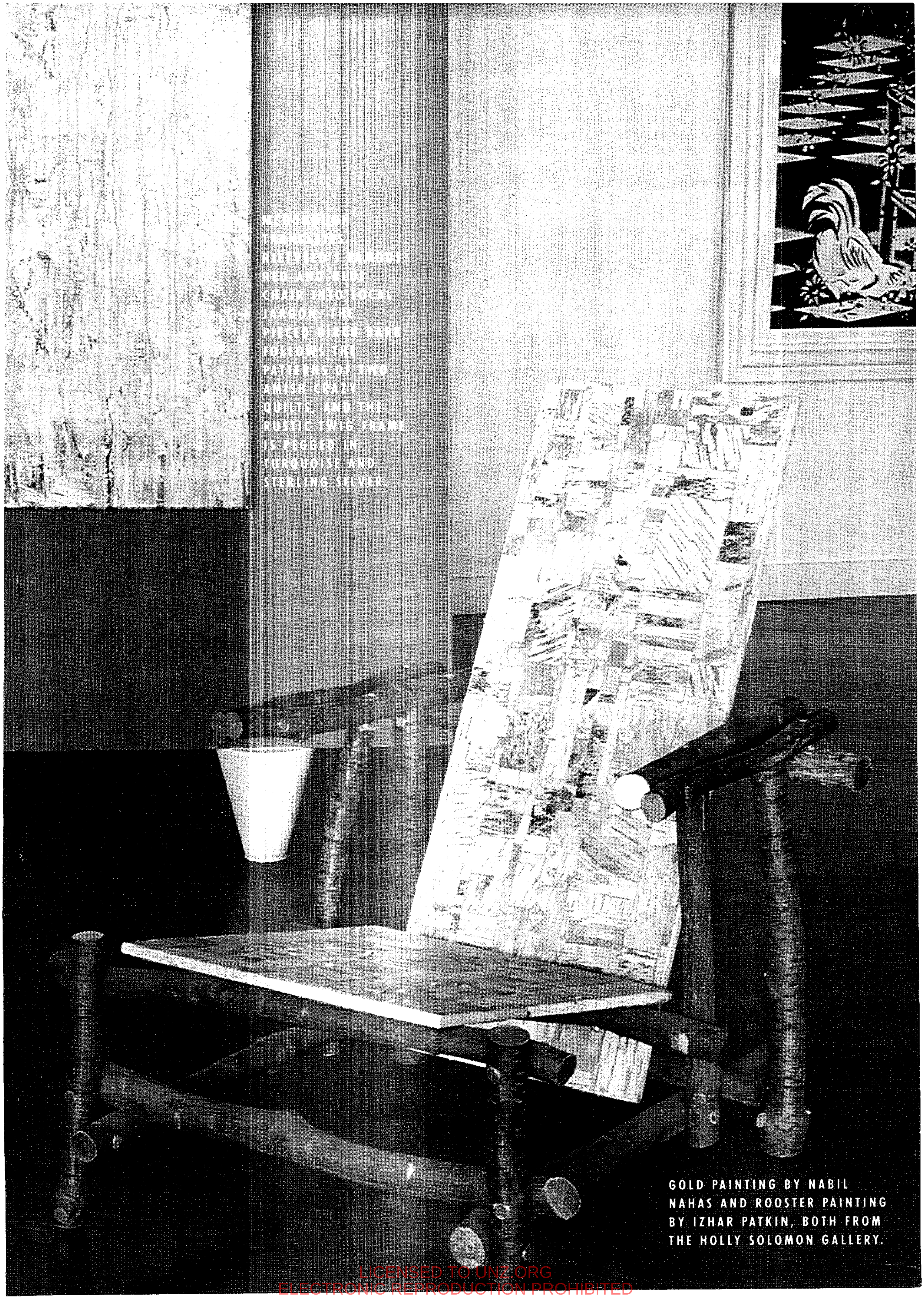
EARLY-TWENTIETH-CENTURY ARTS-AND-CRAFTS-MOVEMENT POTTERY AND CHAIRS MEET THE EIGHTIES. THE WAVY-EDGED TABLE IS MCDONOUGH'S DESIGN; THE PAINTING IS BY KIM MACCONNEL.

POTTERY FROM MICHAEL CAREY, INC. PAINTING FROM THE HOLLY SOLOMON GALLERY.



THE TABLE'S CENTER LEG IS DERIVED, ACCORDING TO MCDONOUGH, FROM NEW ORLEANS AMATEUR BAROQUE ARCHITECTURE.

BOWL FROM MICHAEL CAREY, INC.

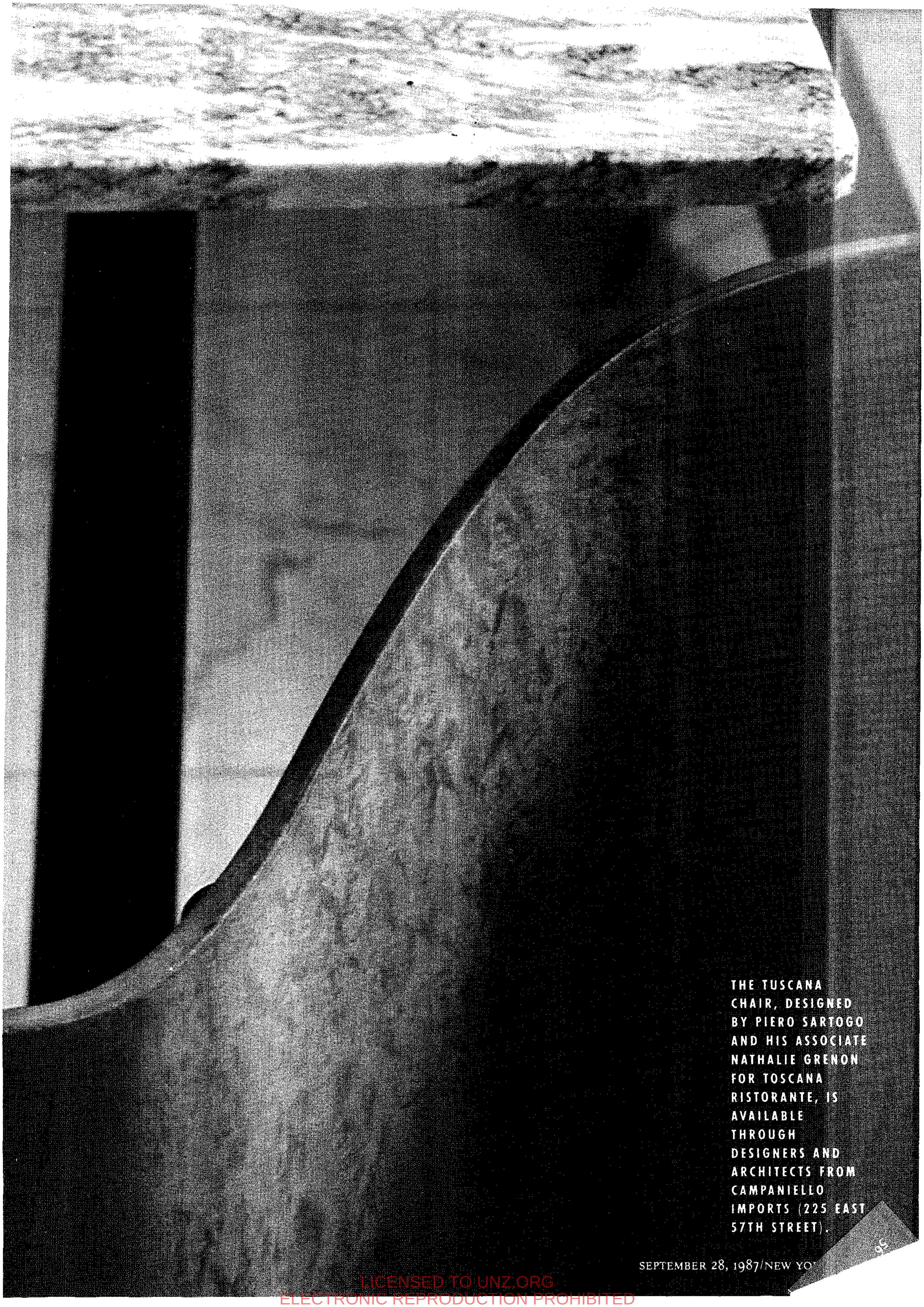


[illegible] TRANSLATES RIETVELD'S FAMOUS RED-AND-BLUE CHAIR INTO LOCAL JARGON: THE PIECED BIRCH BARK FOLLOWS THE PATTERNS OF TWO AMISH CRAZY QUILTS, AND THE RUSTIC TWIG FRAME IS PEGGED IN TURQUOISE AND STERLING SILVER.

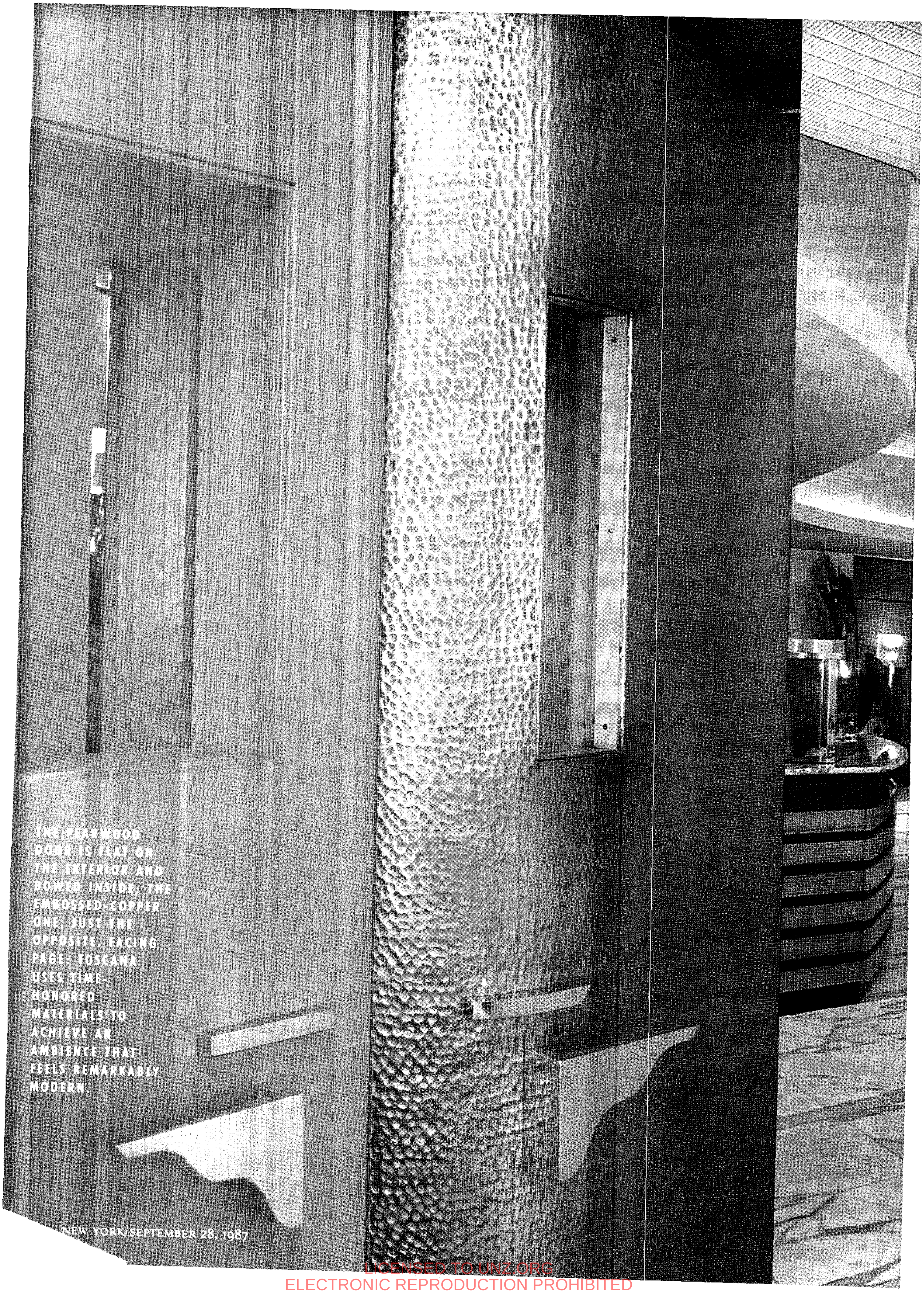
GOLD PAINTING BY NABIL NAHAS AND ROOSTER PAINTING BY IZHAR PATKIN, BOTH FROM THE HOLLY SOLOMON GALLERY.

FINE ITALIAN HAND

To consider pasta is to understand why the Italians are such consummate modernists: Given a simple premise and a few basic ingredients, they are capable of endless variety. In his design for Toscana Ristorante, at 200 East 54th Street, the Italian architect Piero Sartogo aimed for a timeless quality. "When you first glance at the chair, for example, it almost looks traditional," Sartogo says. "Then you realize it's asymmetrical. We like to keep things light—to make the materials sing and play."



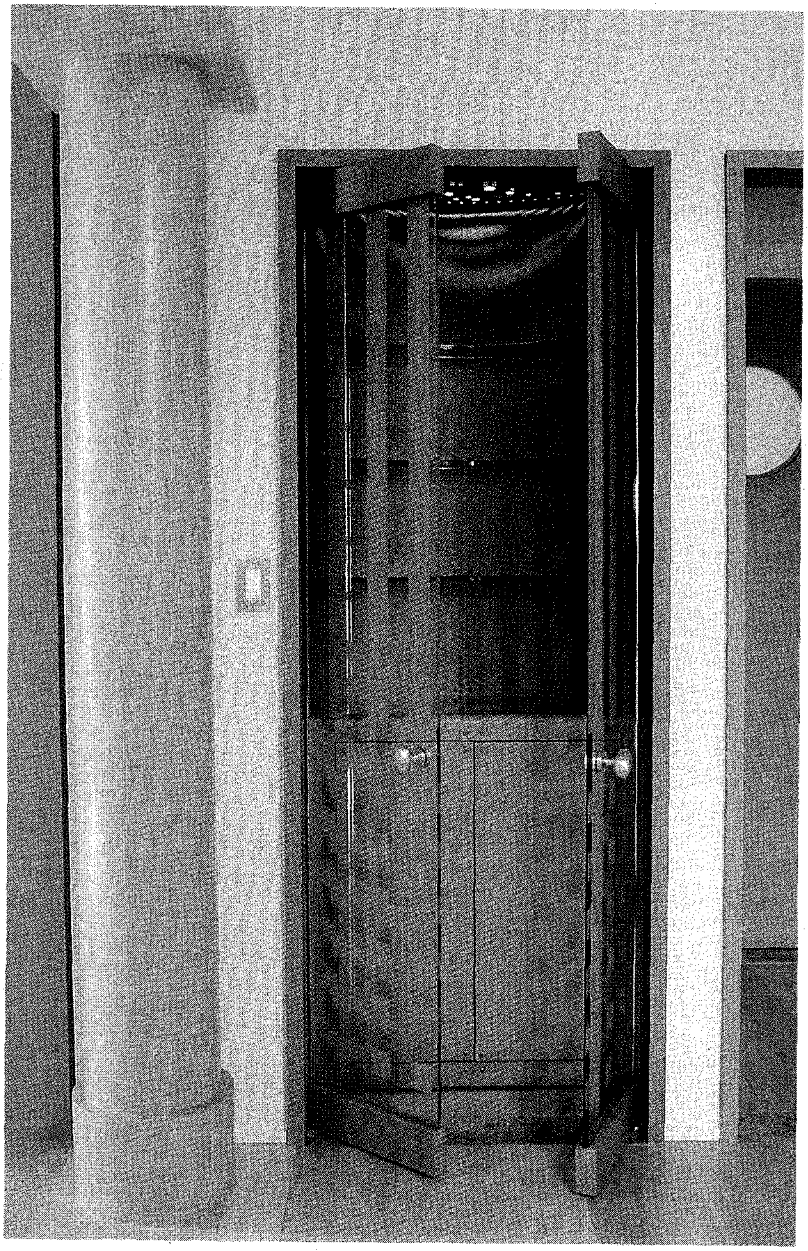
THE TUSCANA CHAIR, DESIGNED BY PIERO SARTOGO AND HIS ASSOCIATE NATHALIE GRENON FOR TOSCANA RISTORANTE, IS AVAILABLE THROUGH DESIGNERS AND ARCHITECTS FROM CAMPANIELLO IMPORTS (225 EAST 57TH STREET).



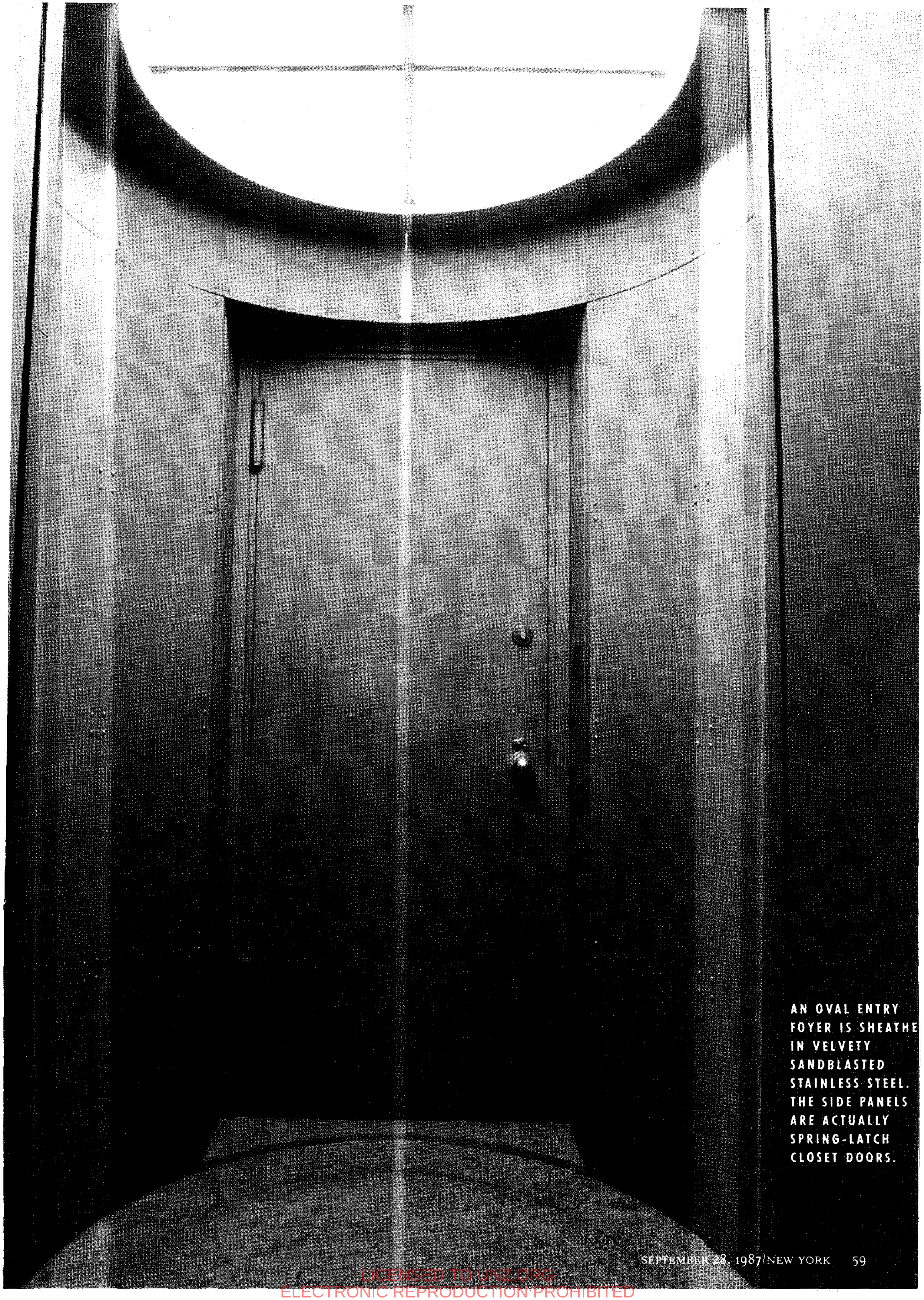
THE PEARWOOD DOOR IS FLAT ON THE EXTERIOR AND BOWED INSIDE; THE EMBOSSED-COPPER ONE, JUST THE OPPOSITE. FACING PAGE: TOSCANA USES TIME-HONORED MATERIALS TO ACHIEVE AN AMBIENCE THAT FEELS REMARKABLY MODERN.

FIRE AND ICE

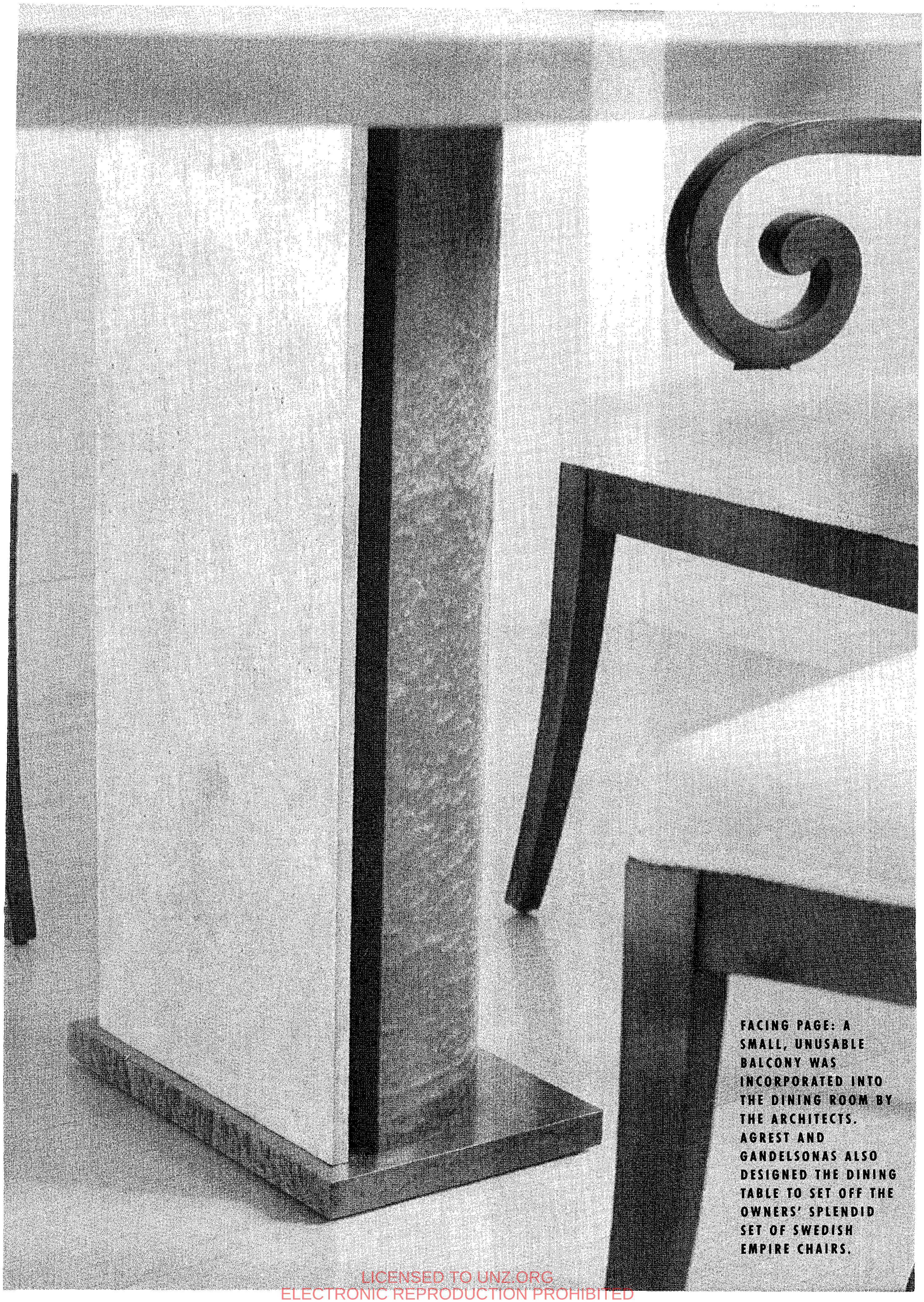
Diana Agrest and Mario Gandelsonas are better known for their architecture criticism and theory than for their built work, but in both they stand opposed to what Gandelsonas calls "Sheetrock architecture." "Just because you want to be modern doesn't mean you have to use modern materials, modern techniques," he says. Their recourse in this apartment: using artisans to produce modernism. Expensive, to be sure, but consider the results.



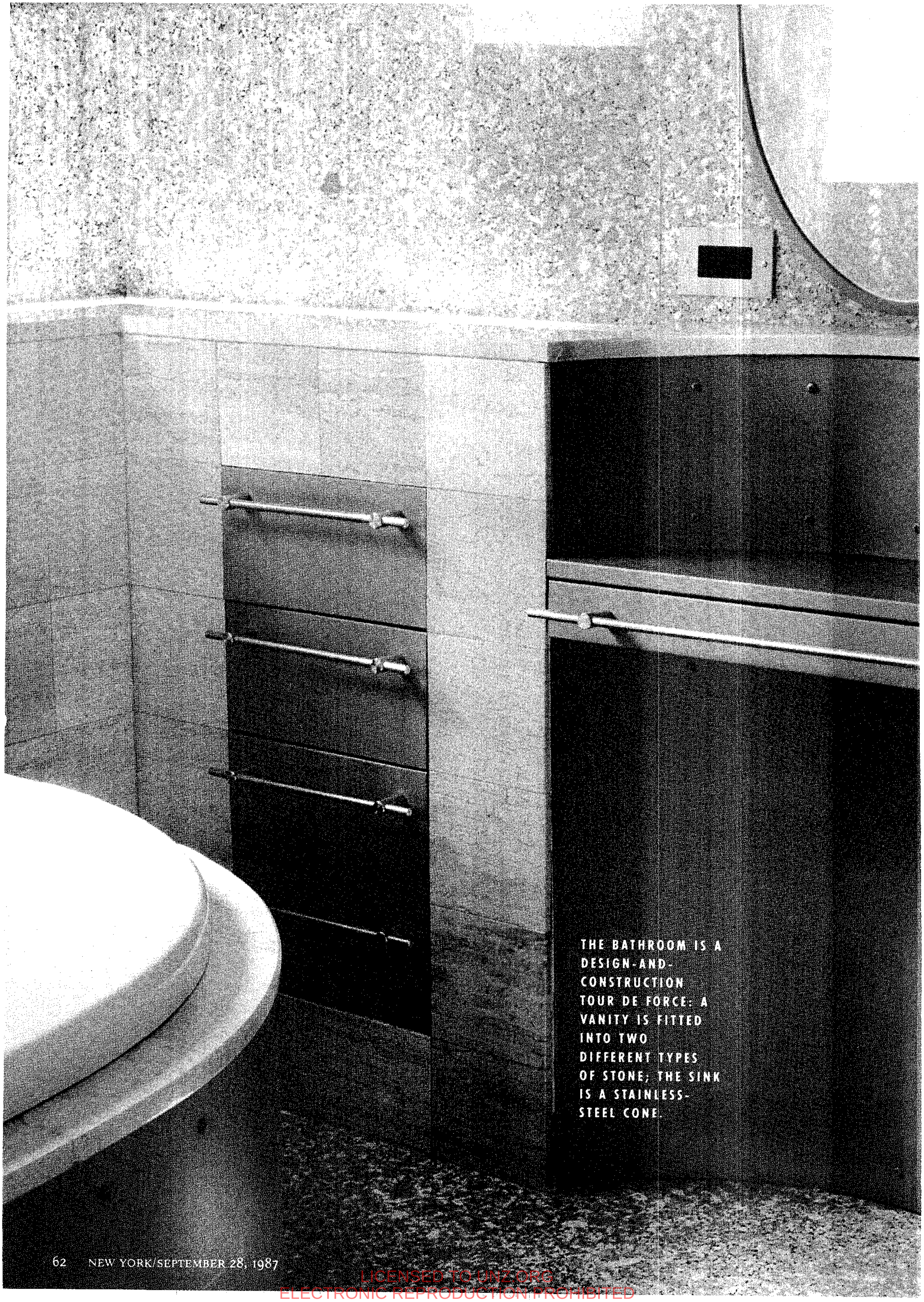
THROUGHOUT THE APARTMENT, ICY AND WARM MATERIALS PLAY OFF EACH OTHER: THE MAPLE COLUMN SERVES AS A FOIL FOR THE BAR OF SANDBLASTED STEEL AND CHECKERBOARD-PATTERNED GLASS.



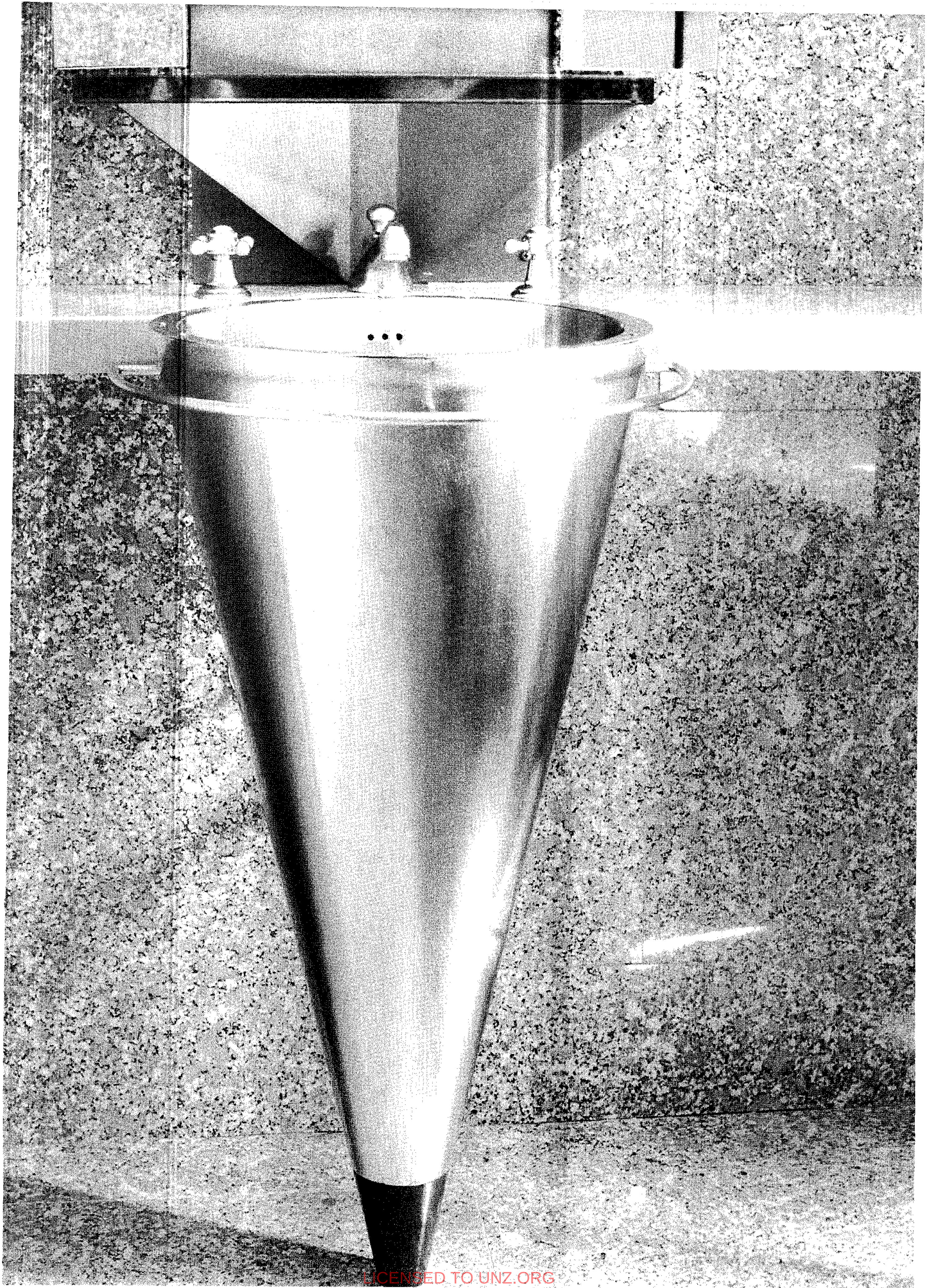
AN OVAL ENTRY FOYER IS SHEATHE IN VELVETY SANDBLASTED STAINLESS STEEL. THE SIDE PANELS ARE ACTUALLY SPRING-LATCH CLOSET DOORS.

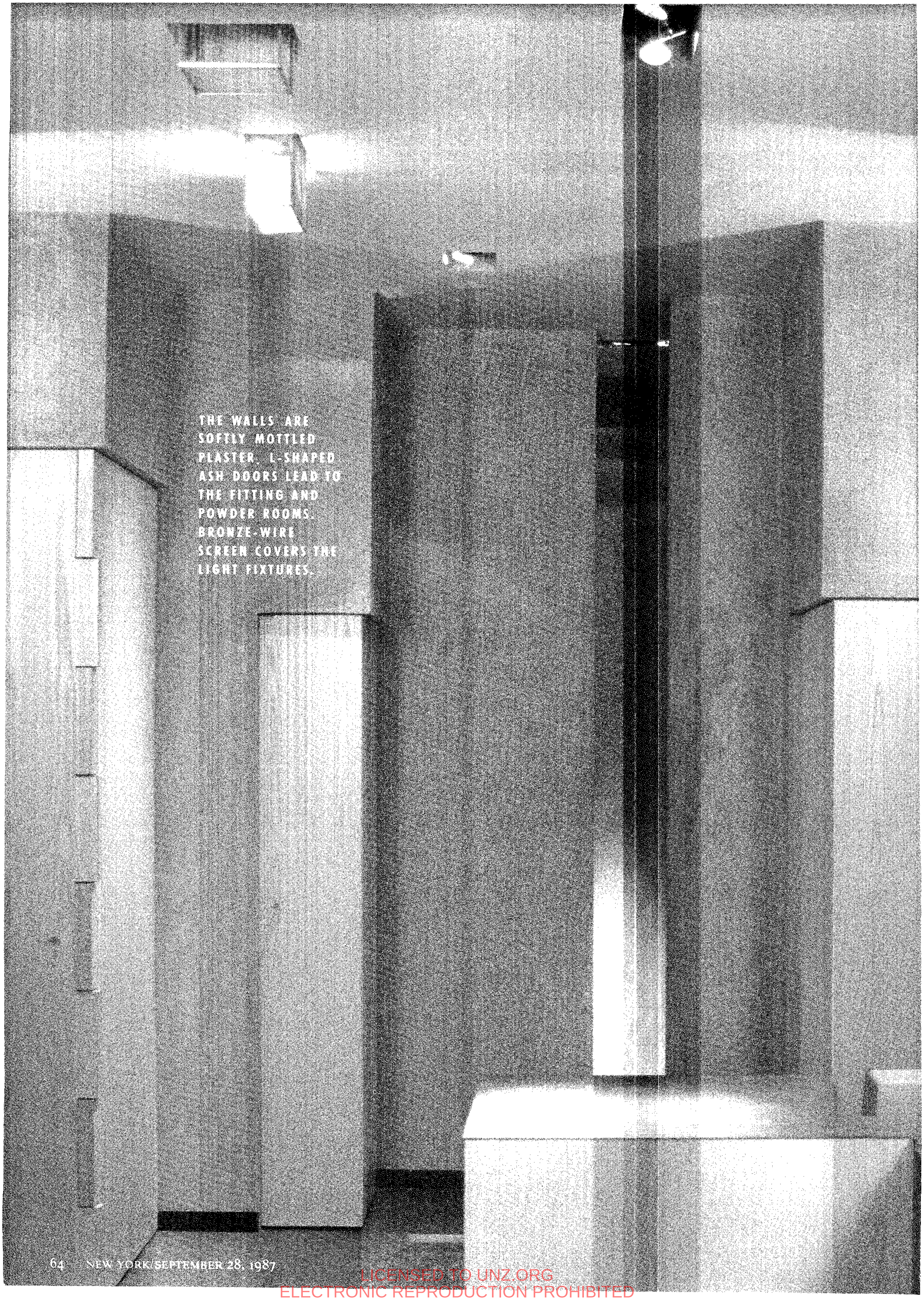


FACING PAGE: A SMALL, UNUSABLE BALCONY WAS INCORPORATED INTO THE DINING ROOM BY THE ARCHITECTS. AGREST AND GANDELSONAS ALSO DESIGNED THE DINING TABLE TO SET OFF THE OWNERS' SPLENDID SET OF SWEDISH EMPIRE CHAIRS.

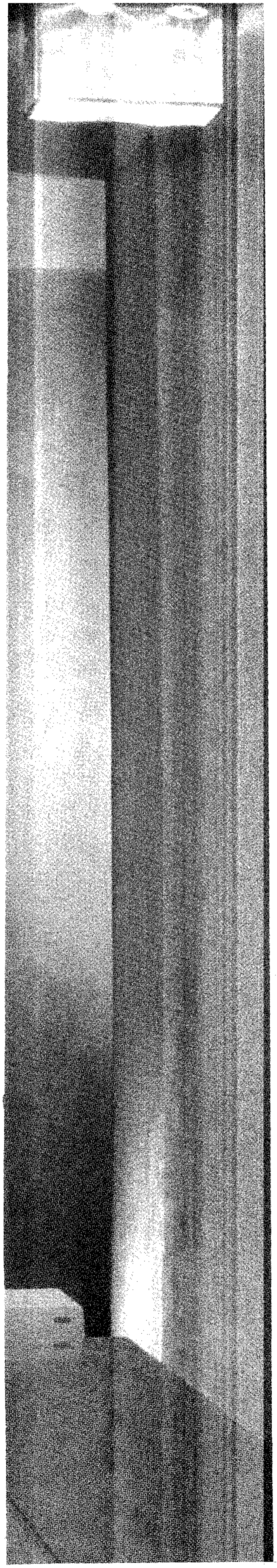


THE BATHROOM IS A DESIGN-AND-CONSTRUCTION TOUR DE FORCE: A VANITY IS FITTED INTO TWO DIFFERENT TYPES OF STONE; THE SINK IS A STAINLESS-STEEL CONE.



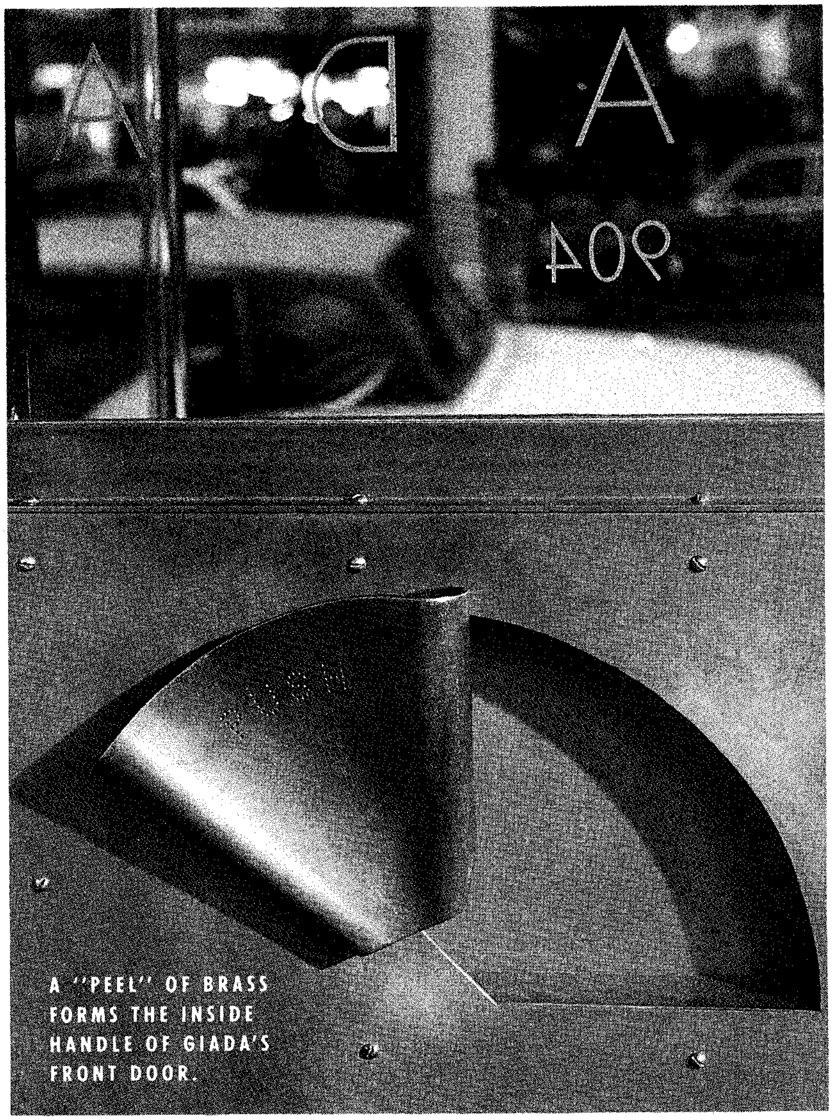


THE WALLS ARE SOFTLY MOTTLED PLASTER. L-SHAPED ASH DOORS LEAD TO THE FITTING AND POWDER ROOMS. BRONZE-WIRE SCREEN COVERS THE LIGHT FIXTURES.

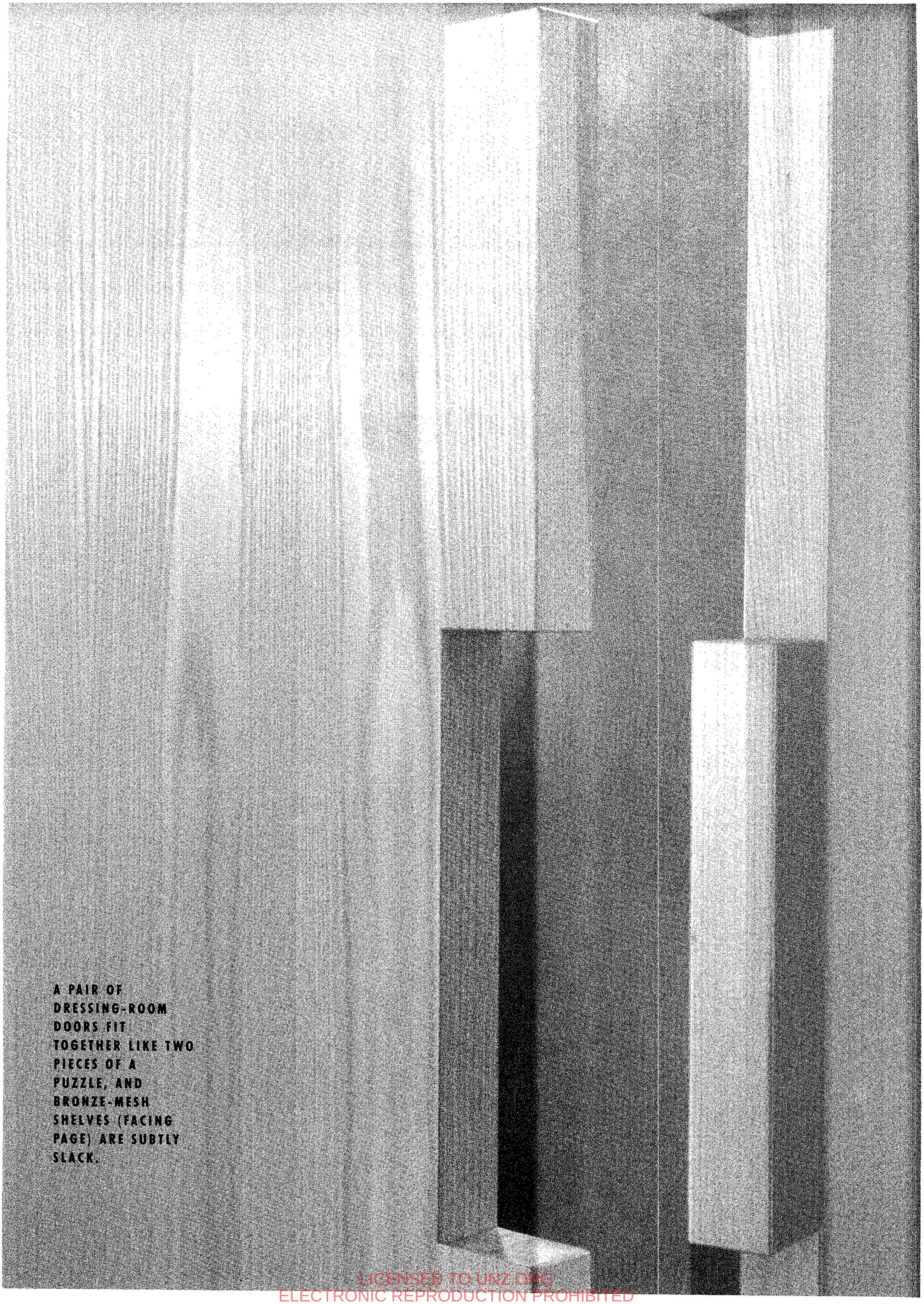


SURPRISE PACKAGE

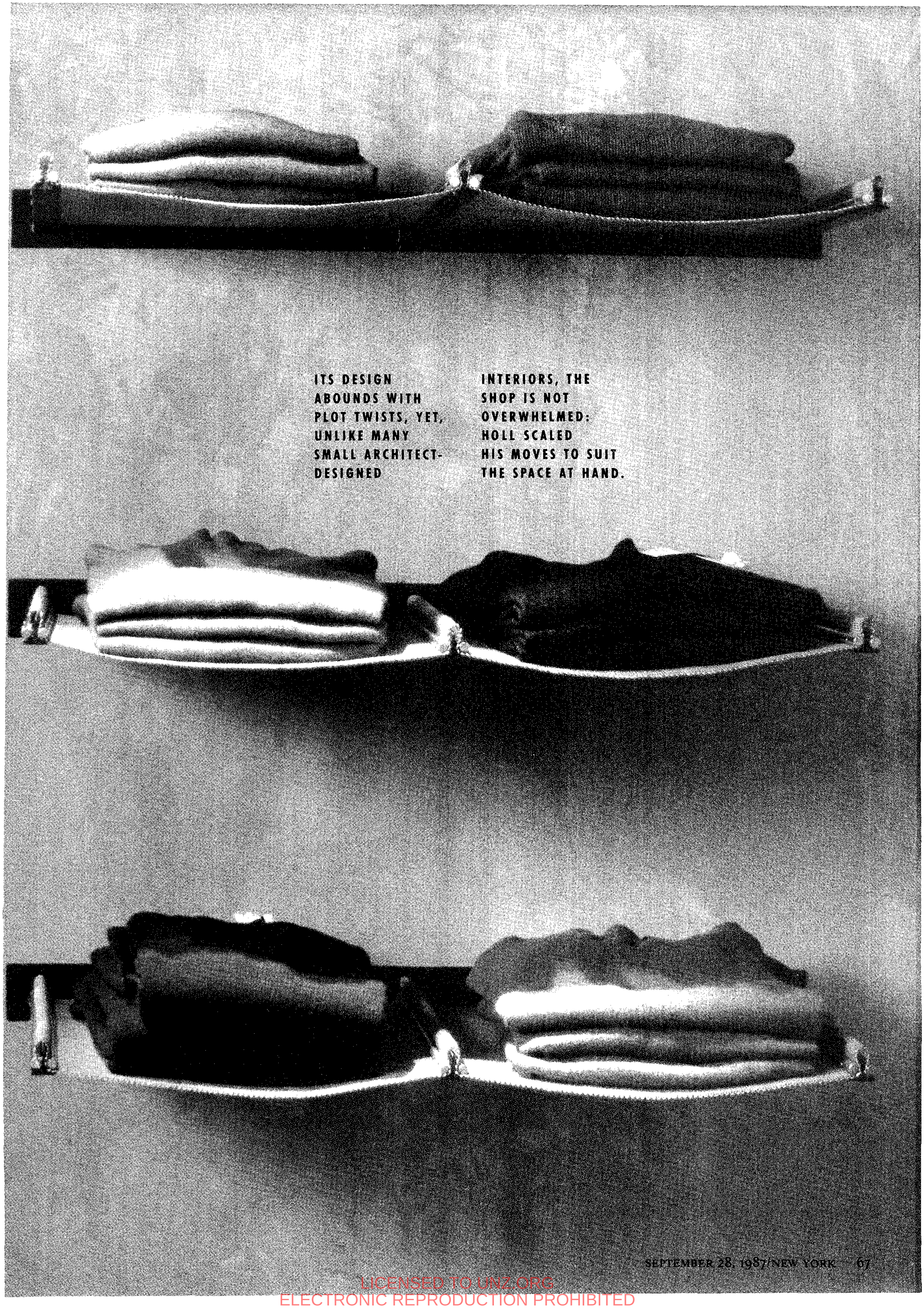
At Giada, a new women's-clothing store at 904 Madison Avenue designed by architect Steven Holl, things are not as simple as they seem. One glance reveals a pleasantly modern little shop—plaster walls relieved by touches of wood and metal. But a closer look proves the place to be as dazzling as a gemstone and just as calculatingly cut.



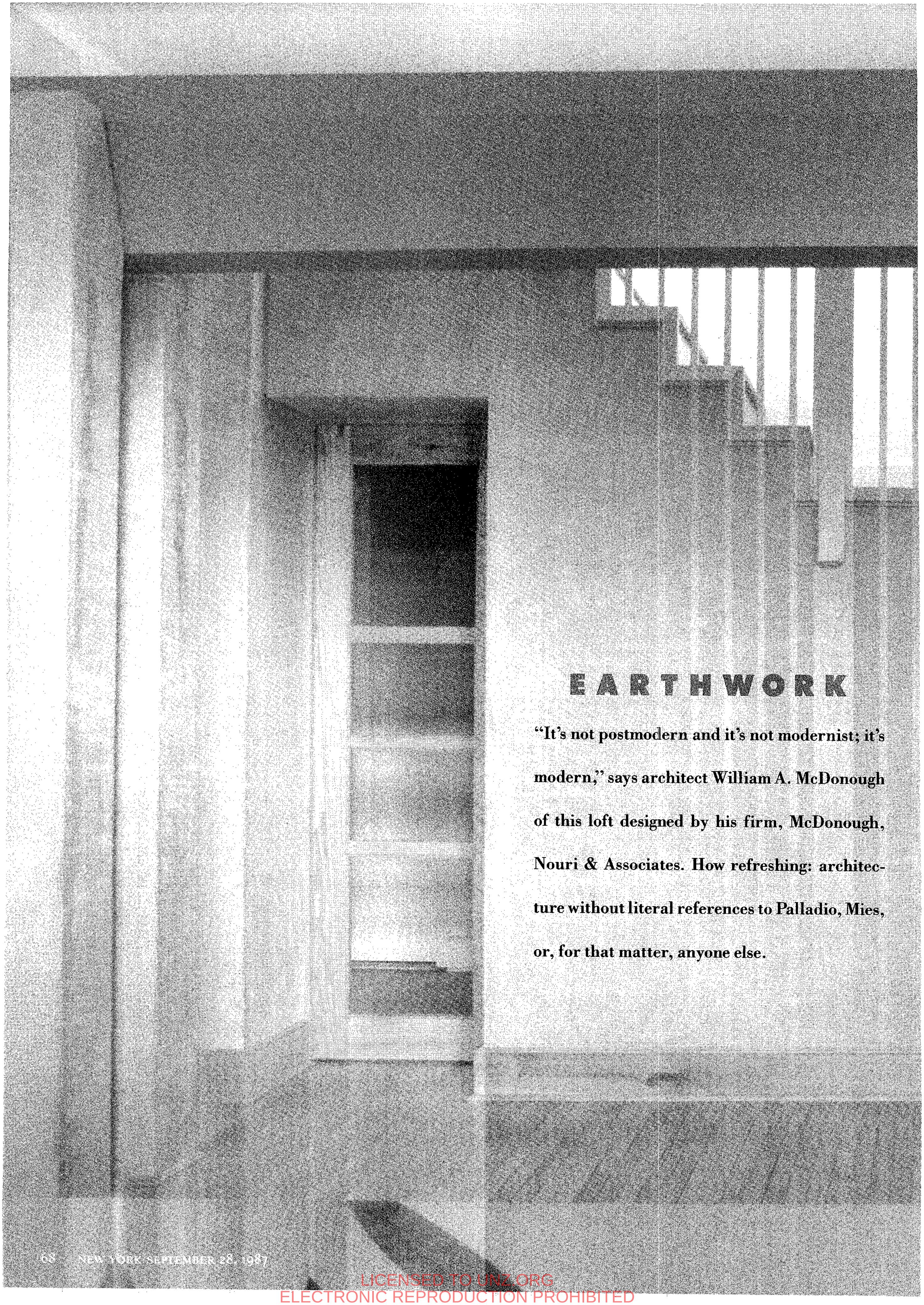
A "PEEL" OF BRASS FORMS THE INSIDE HANDLE OF GIADA'S FRONT DOOR.



A PAIR OF DRESSING-ROOM DOORS FIT TOGETHER LIKE TWO PIECES OF A PUZZLE, AND BRONZE-MESH SHELVES (FACING PAGE) ARE SUBTLY SLACK.



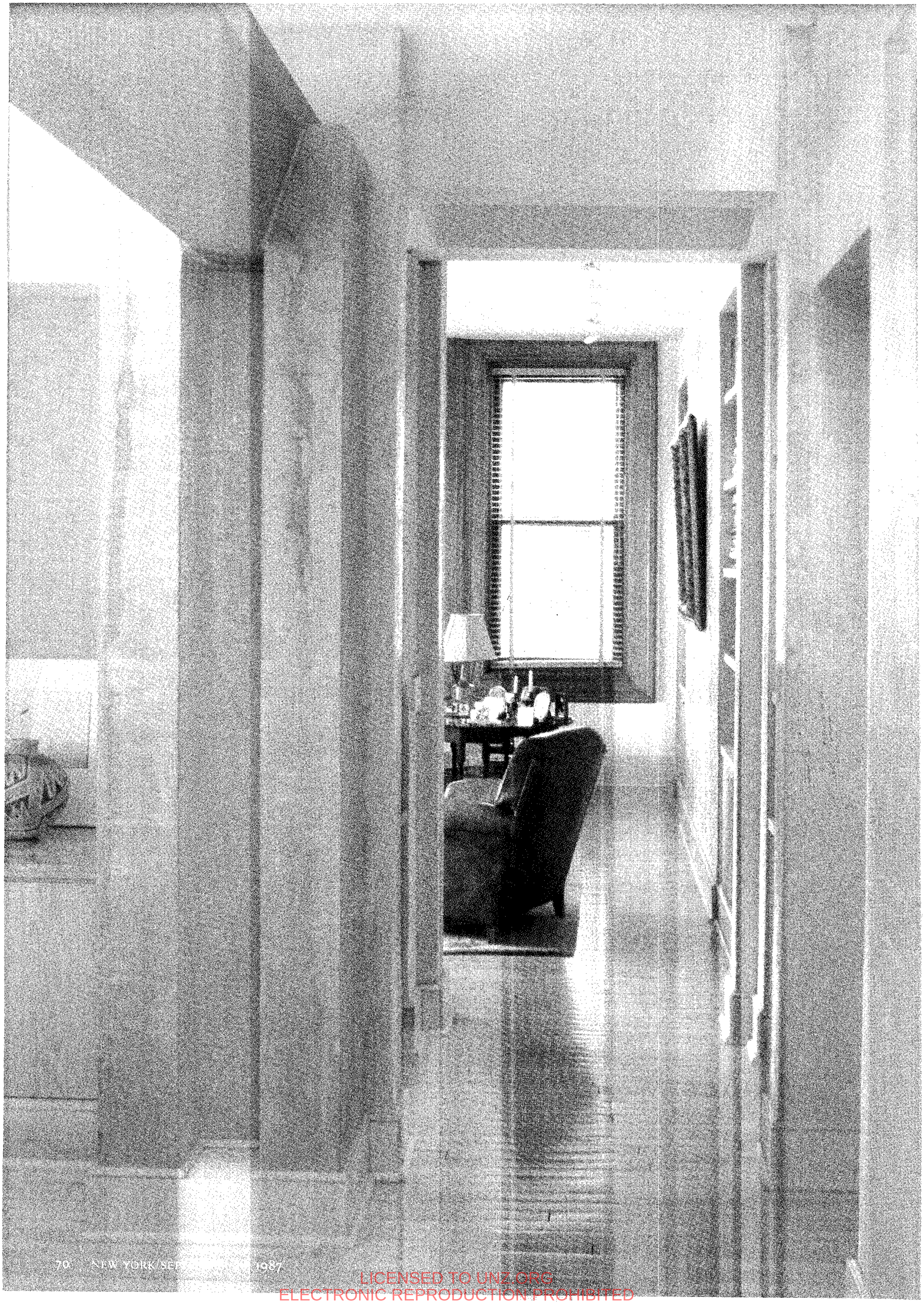
ITS DESIGN ABOUNDS WITH PLOT TWISTS, YET, UNLIKE MANY SMALL ARCHITECT-DESIGNED INTERIORS, THE SHOP IS NOT OVERWHELMED: HOLL SCALED HIS MOVES TO SUIT THE SPACE AT HAND.

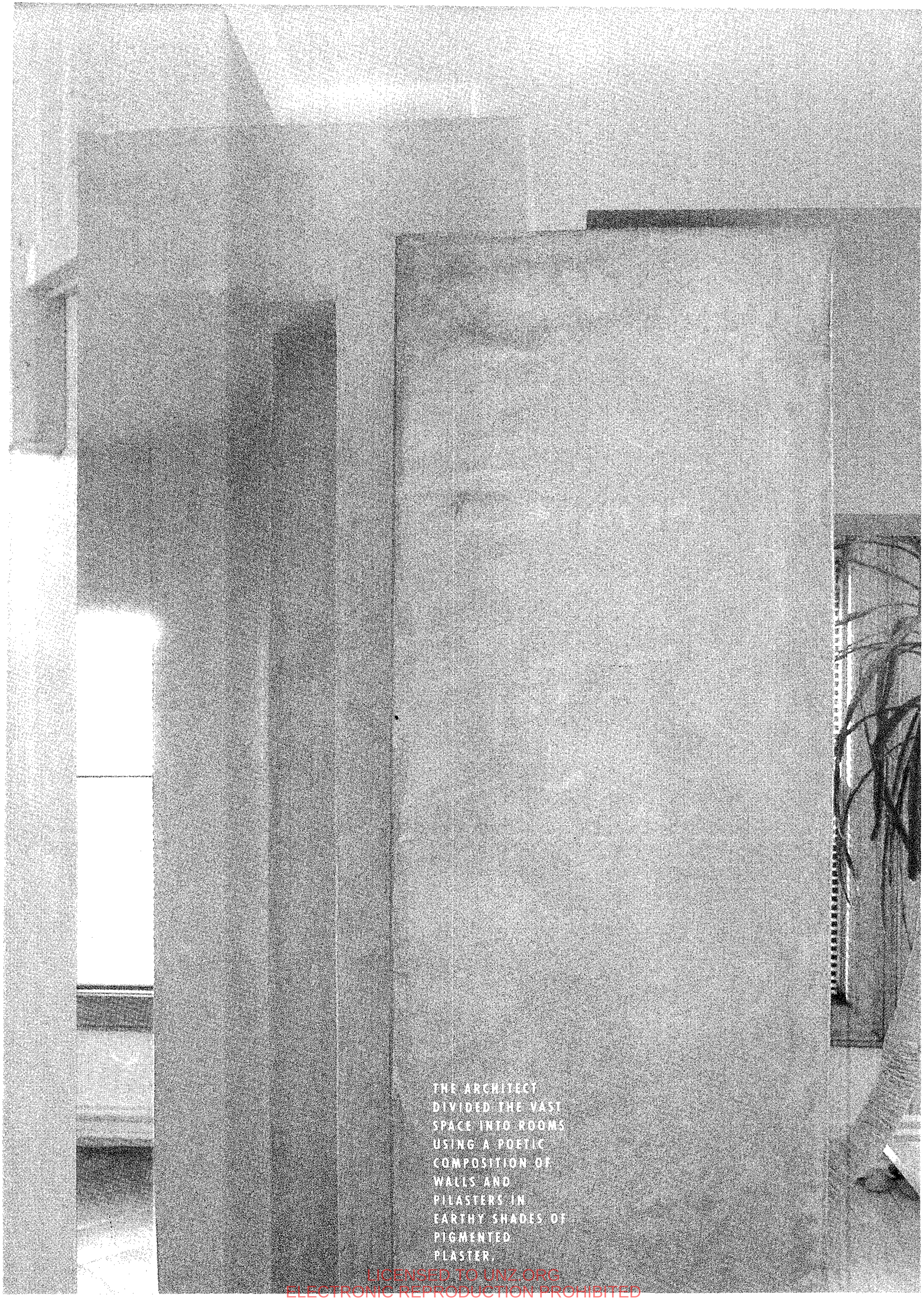


EARTHWORK

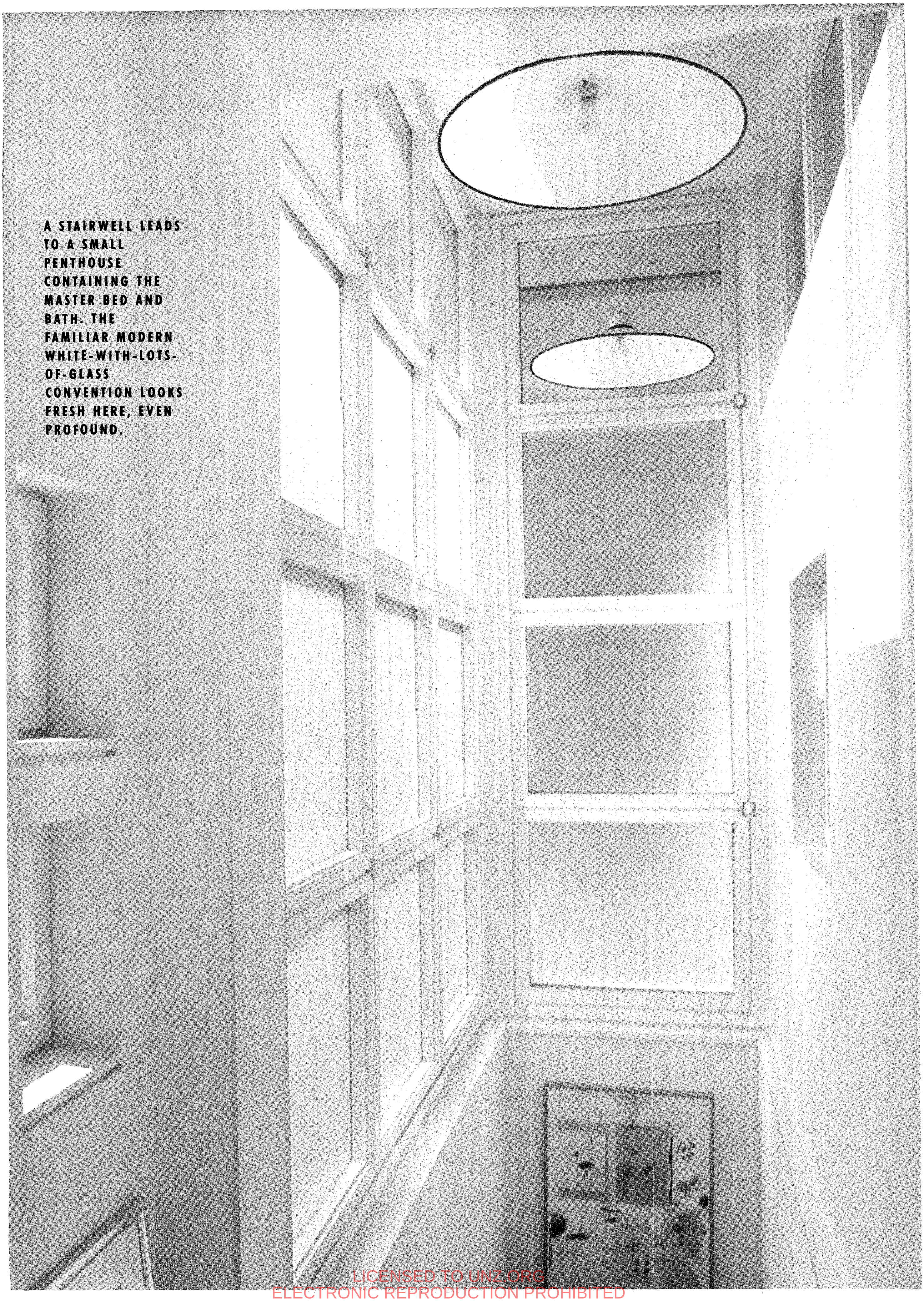
"It's not postmodern and it's not modernist; it's modern," says architect William A. McDonough of this loft designed by his firm, McDonough, Nouri & Associates. How refreshing: architecture without literal references to Palladio, Mies, or, for that matter, anyone else.

THE CLIENTS HAD ASKED FOR SOMETHING SIMPLE AND WARM THEY COULD ENRICH WITH THEIR OWN THINGS. THERE WAS TO BE A DEFINITE [illegible] [illegible] MCDONOUGH [illegible] THE CONTAINER [illegible] NOT TO DICTATE THE CONTENTS.

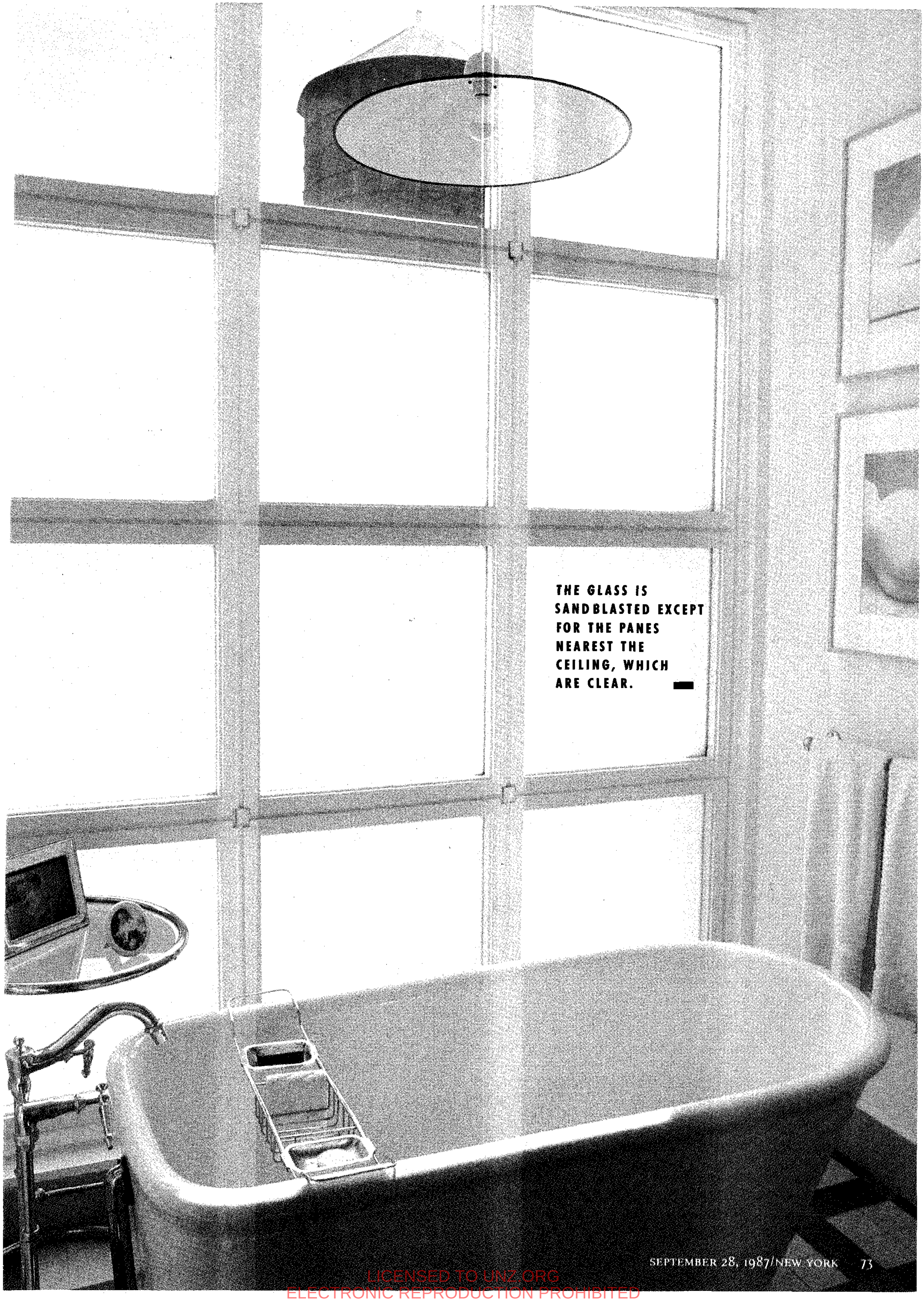




THE ARCHITECT DIVIDED THE VAST SPACE INTO ROOMS USING A POETIC COMPOSITION OF WALLS AND PILASTERS IN EARTHY SHADES OF PIGMENTED PLASTER.



A STAIRWELL LEADS TO A SMALL PENTHOUSE CONTAINING THE MASTER BED AND BATH. THE FAMILIAR MODERN WHITE-WITH-LOTS-OF-GLASS CONVENTION LOOKS FRESH HERE, EVEN PROFOUND.



THE GLASS IS SANDBLASTED EXCEPT FOR THE PANES NEAREST THE CEILING, WHICH ARE CLEAR. ▬

I'VE GOT THE HORSE RIGHT HERE

PRODUCER ROCCO LANDESMAN'S BIG BROADWAY GAMBLE

On September 3, two days after he had become president of Jujamcyn Theaters, Rocco Landesman was getting tired of hearing his phone ring. There were calls about the final days of *Big River,* the *Huck Finn*–Roger Miller musical that had been Landesman's first production, three years earlier. There were calls about *Into the Woods,* the Stephen Sondheim–James Lapine fairy-tale musical that is Landesman's second production and a key to reversing Jujamcyn's sagging fortunes. And there were calls about the new productions that Landesman, 40, hopes will make Jujamcyn competitive with the larger, richer Shubert and Nederlander organizations and, to hear him tell it, make Broadway itself more creative, venturesome, and vigorous.

Landesman stopped taking calls. His secretary told people he would not be available until late in the day. He had real work to do. He had to get to the racetrack to meet Mr. Dirt.

A ruddy, bearded man with the look of a hip academic—nubbly sport coat, maroon elephant-skin boots—Landesman made it to the Belmont Park grandstand just before the first race. He wore a big grin—"There are *no* phones here," he said—and his eyes flicked across the faces of the poor hopefuls, hardened gamblers, and rich, horsey folks drawn to the track.

Out of the crowd came a lumpy man in a shirt the color of week-old guacamole.

"Dirt," said Landesman.

"The five," said Mr. Dirt, a Columbia graduate and full-time gambler whose real name is Marty Wallach.

"The five," said Landesman.

"Yeah," said Dirt. "Oh, and the Shah wants to see you upstairs." Dirt shambled off, and Landesman walked to a betting window. He put $320 on the fifth horse in the first race, went to a video monitor and watched the horse lose, then walked to the grandstand seats where the Shah—a 300-pound man in a brown velour tent—was sitting with friends.

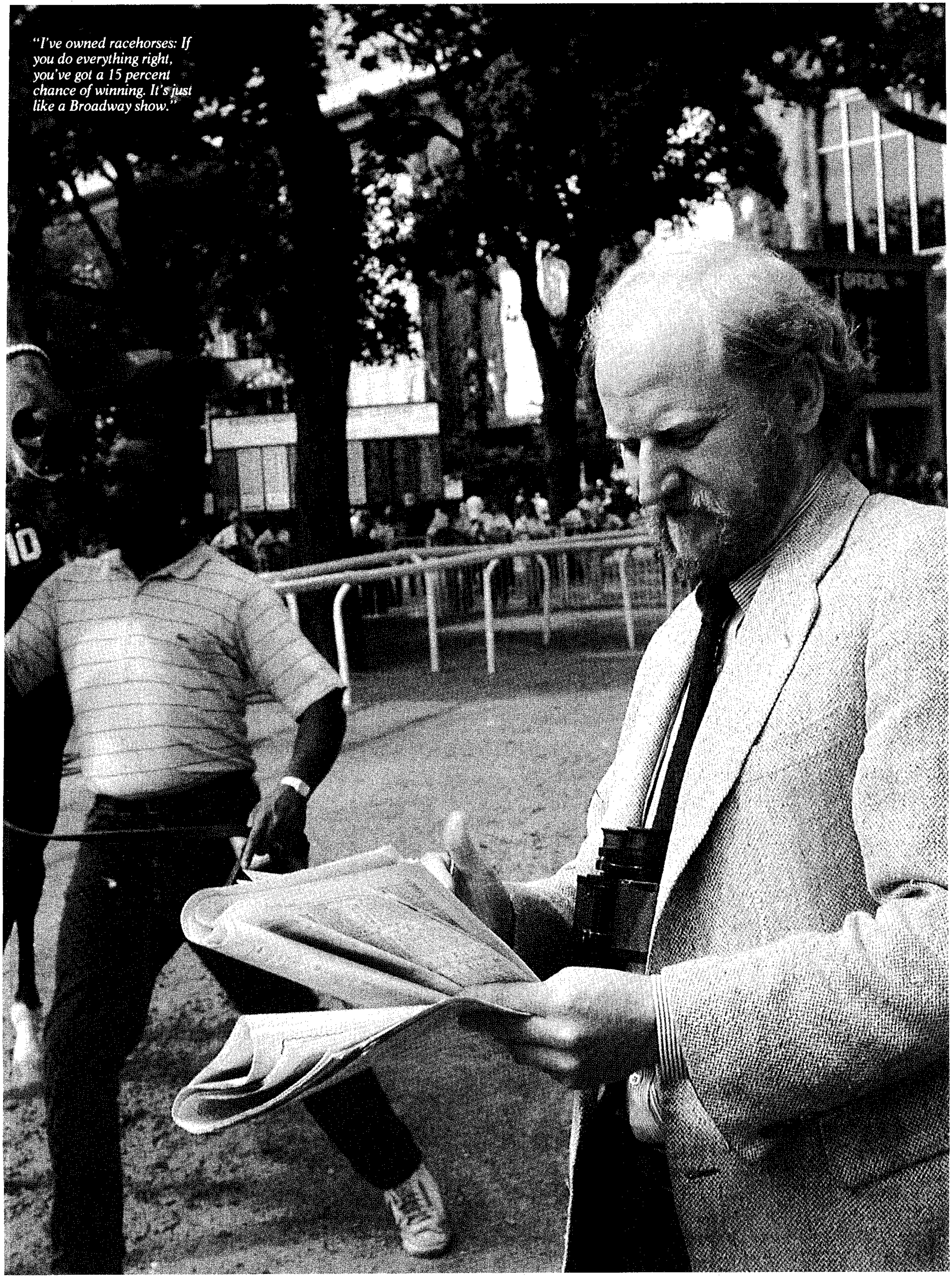
"Shah," said Landesman.

"Rocky Rocco," said the Shah, who quit his job at Exxon this year so he could play the horses full-time. "How's that play of yours doin'? Going to be a hit? If it is, I want tickets."

"And if it's not," said Landesman with a smile, "you don't."

"It'll be a hit," said one of the Shah's friends. "Rocco's got money on it, doesn't he?" The three men nodded, and Landesman agreed to get the Shah tickets for *Into the Woods.* Then he went off to find Dirt, pore over his *Daily Racing*

BY ERIC POOLEY



"I've owned racehorses: If you do everything right, you've got a 15 percent chance of winning. It's just like a Broadway show."

PHOTOGRAPHED BY LOUIS PSIHOYOS

ON THE MONEY: *"The key to Rocco," says James Lapine, "is that he has a lot of the* boy *in him. It's the excitement of winning. To take a Broadway show and make it profitable... that's what gets him going."*

Form and the Ragozin computer handicap sheets, and try to win the Pick Six—choose the winning horses in six races and rake in six figures.

Within a few hours, Landesman had lost nearly $10,000. He seemed only slightly—*momentarily*—annoyed. "After a few thousand races," he said, "you tend to take the losses in stride. I've owned racehorses: If you do everything right, you've got a 15 percent chance of winning. It's just like a Broadway show."

"The key to Rocco," says writer-director James Lapine, "is that he still has a lot of the *boy* in him. At the racetrack, you see that excitement—and it's not so much the risk of losing, because Rocco is not someone who has to worry about putting food on the table. It's the excitement of winning. To take a Broadway show and make it profitable, bring it in on a budget more reasonable than one had thought possible—to win in that sense. That's what gets him going."

HANDS ON: *With* Into the Woods *actors Chip Zien, Bernadette Peters, and Joanna Gleason.*

LONG BEFORE LANDESMAN joined Jujamcyn, he was associated with a new style of Broadway producer, what the press was starting to call Broadway's Young Turks: brash, independent, and sharply critical of what Broadway had become both as business and as art. The Turks had formed an association called the Producers Group. They wanted to put on plays that didn't insult the audience, and they wanted to make money doing it. They also knew that the only way to accomplish that was to reduce operating costs and escape the economic climate that seems to force shows into one of three molds: star vehicle, London mega-hit, or bomb that closes the week it opens.

Landesman—gambler, wealthy stock investor, and former Yale assistant professor, critic, and racehorse owner—had escaped that trap with his first production. He was the most flamboyant of the Young Turks, part soft-spoken academic, part fast-talking entrepreneur. He had beaten Broadway's long odds; backers of *Big River* will enjoy a 100 percent return on their investments. He had visited the Winter Garden lobby during the intermission of *Cats* to ask people if they had actually paid more than $10 for their ticket. He seemed, in short, to be making money and having a great time in a business that had become, for most producers, unprofitable and horribly depressing.

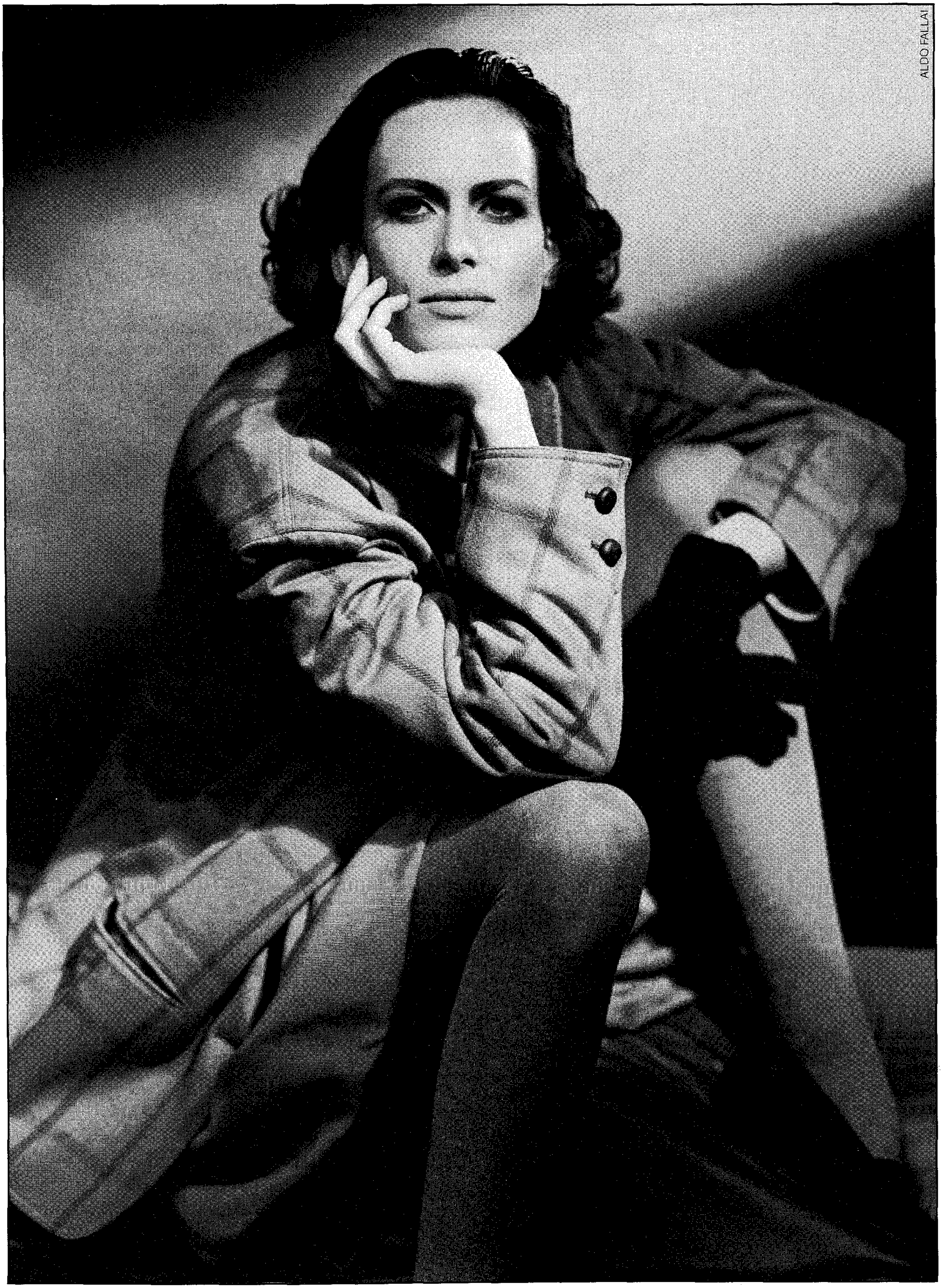
Last spring, Landesman and his partners (his wife, Tony award-winning set designer Heidi Landesman, and a half-dozen Yale friends known as the Dodgers) were busy trying to top *Big River* with *Into the Woods,* a show that weaves together the stories of Cinderella, Red Riding Hood, and Jack and the Beanstalk and that could prove to be Sondheim's long-overdue commercial smash. Financial prospects were bright—Landesman and company had managed to negotiate a stunning rental agreement with Jujamcyn president Richard Wolff, who was desperate for a hit after making a series of losing investments—*Wild Honey, A Month of Sundays*—in 1986. When it opened at the Martin Beck Theatre in October 1987, *Into the Woods* would pay no rent until it reached its break-even point—$230,000 a week at the box office.

Then Wolff bid for a London mega-hit—*Phantom of the Opera*—and lost it to the Shuberts' deep pockets. Jujamcyn owner James Binger—the former Honeywell chairman who bought the theater organization in 1976—let Wolff go. The lost bid, says Binger, "had little to do" with his decision to shake up the company. "It was more the realization that, as a very small part of the Broadway community, we had to follow a different course than the others." (Jujamcyn—named after Binger's children, Judy, James, and Cynthia—owns five Broadway theaters. The Shuberts own sixteen, the Nederlanders ten.)

Binger offered Wolff's job to Landesman, who had produced a total of one Broadway show. Landesman said he'd take it if he could change the organization's role: Instead of being a landlord and passive investor, it would be an activist production company; it would leave the London hits to the Shuberts and try instead to produce new American work.

"We're never going to be able to go up against the Shuberts and win," says Landesman. "If they want something, they'll get it. We have less money and less-desirable theaters. Since we can't win bidding wars, we've got to take a leap—orient ourselves to resident theater groups, find indigenous American work and develop it. The other theater owners don't get involved hands-on with their projects. They really are landlords and managers, and to the extent we can become something else, that's our strength. It's the only way to keep our theaters lit with work we care about. We are going to try to do something about Broadway. We're really serious about it. Otherwise, why bother? I don't need the salary, and I certainly don't need the headache of having a job. It's bad enough being 40."

Landesman's future-of-Broadway rhetoric is based on some very hard-nosed economics. For every line about nurturing emerging talent, there's one about duty to the backers or increasing return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on investment, because a strong track record is the way a producer wins the freedom to stage serious work. And despite his feelings about *Cats* or *Starlight Express,* Landesman would be more than willing to produce a flashy hit or three to bolster the organization and help finance more interesting projects.

The gambler took the job—and found himself in the unusual position of being both landlord and tenant of the Martin Beck Theatre. Suddenly, that rent-free agreement his negotiators had worked out with Jujamcyn didn't look quite so attractive. "As the producer, I'm delighted about the agreement," says Landesman. "But as the theater owner, I'm not so happy about it. It's the kind of deal I'd avoid."

But by leaping from independent producer to theater owner—being both outsider and insider—Landesman finds himself in a situation unparalleled in recent Broadway history: a man who complained about the status quo and then got the tools to change it.

"Rocco is the first producer in years who'll really *test* Broadway," says Robert Brustein, the Harvard drama professor (and American Repertory Theater founder) who was dean of the Yale drama school when Landesman studied and taught there. "He'll find out whether work of quality can be profitable. It used to be. Now we'll see whether it can be again. If anyone can make a go of it, it's Rocco. He's stretched across the whole spectrum of American intellectual, artistic, and financial life."

"If I do my job right," says Landesman, "*everyone* will be disappointed with me. The Shuberts and Nederlanders will expect me to do what they do and lose the hits to their big bids. The Producers Group will expect me to be a radical activist. Jim Binger will expect me to make money right away. And none of those things are likely to happen."

IN THE EARLY SEVENTIES, LANDESMAN—the son of a wealthy and artistic *haute bohème* St. Louis family—was an assistant professor of dramatic literature and criticism at the Yale drama school. After three years as a graduate student, he had been invited by Brustein to join the faculty. He was a rising star, a friend and protégé of Brustein's, and a bit of a campus radical. "He was always arguing," says Brustein, "for the theoretical desirability of throwing bombs." Landesman taught criticism and literature, wrote for the New York *Times* and *Wall Street Journal,* adapted Jerzy Kosinski's *Steps* for the stage, met and married a set-design student named Heidi Ettinger, and slowly became bored. "I just wasn't cut out to be an academic," he says. "I didn't have the metabolism for it. Not enough action."

While still teaching, he began buying, training, racing, and betting on Thoroughbreds and found he had a nose for winners. He began advising colleagues on stock investments and found he had a nose for stocks as well. He gave up teaching altogether in 1977, took eight $5,000 investments from colleagues, and started the Cardinal Fund, an investment portfolio now worth $5.5 million. ("The only faculty member we ever lost to Wall Street," says Brustein.)

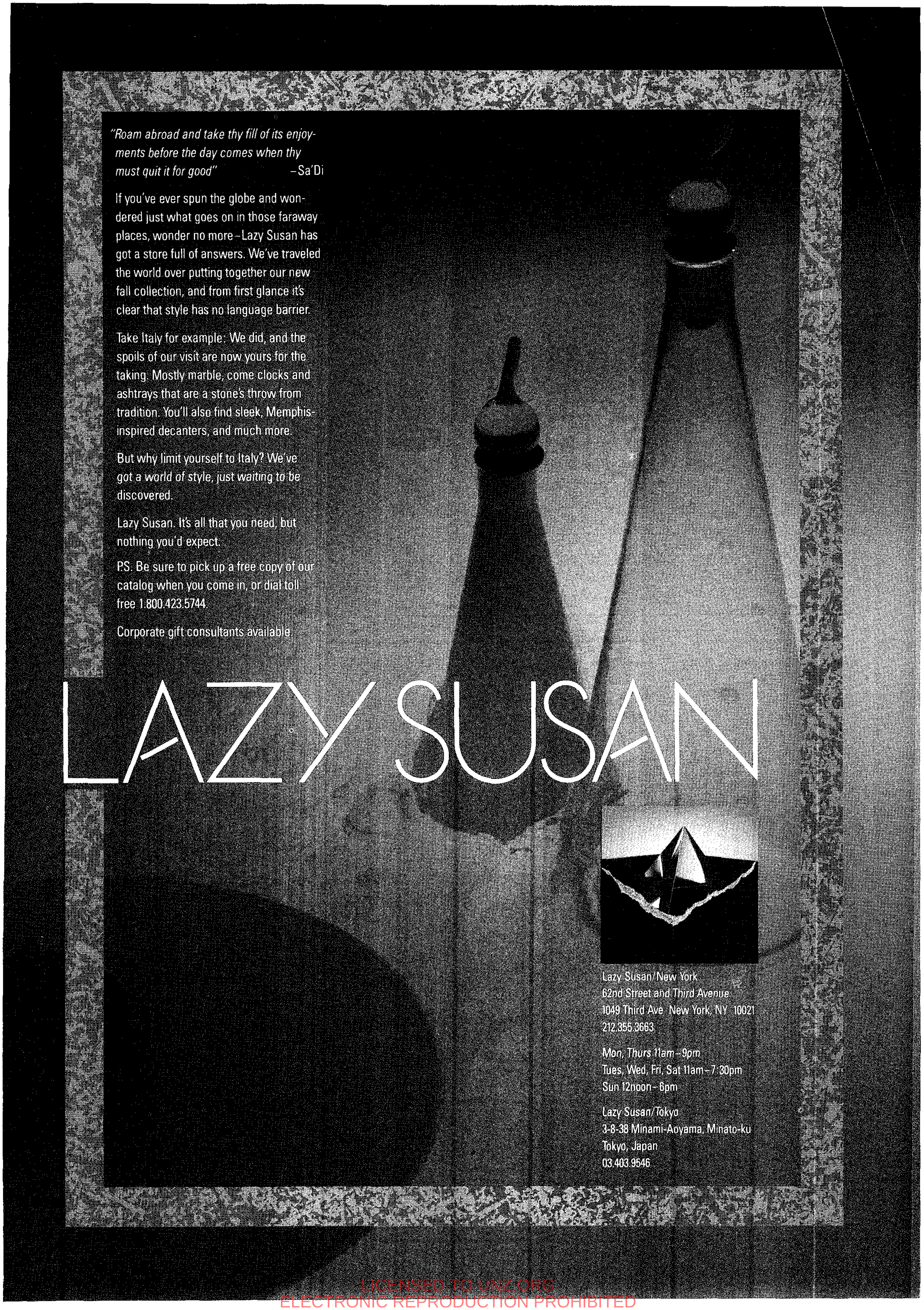
In 1977, Rocco and Heidi Landesman moved to Brooklyn Heights. While his wife won recognition as an Off Broadway set designer, Landesman again grew restless, and decided to test his luck on Broadway. He sold his racehorses and tried his hand at producing. *Big River*—conceived in the front seat of a car while Landesman and his wife were on their way to see songwriter Roger Miller at the Lone Star Cafe—was the first. It won seven Tony awards in 1985, dominating a weak season. It closes this month after more than 1,000 performances.

"What makes Rocco brilliant," says Heidi Landesman, "is that he's equally drawn to the gamble and the art of producing. That's where he gets the energy and enthusiasm—he just loves them both so much. It's in his blood."

The Landesman family has always been good at mixing art, commerce, and games of chance. Landesman's grandfather came to St. Louis from Germany to paint nymph-and-cherub murals at the 1904 World's Fair. He opened an antiques shop and had four children who in time became successful in art, antiques, and salvaged architectural ornaments.

One son, Jay Landesman, founded *Neurotica,* the first magazine to publish Marshall McLuhan. Jay and his brother Fred—Rocco's father, a noted St. Louis painter and riverboat gambler—founded the Crystal Palace, an experimental cabaret theater. *Waiting for Godot,* Nichols and May, Lenny Bruce—Rocco grew up in an environment of nonconformism, free thought, personal and artistic risk-taking.

"That was the environment—we had a big house with a semi-attached rathskeller where the actors would live when they were at the Crystal Palace," says Landesman. "When I see Mike Nichols now, he remembers me from when I was nine. I'd be running around and the Smothers Brothers would be living there, or Streisand. If we can get that feeling in Jujamcyn—create a home in commercial theater for artists—it'd be not that different from having those people in the rathskeller in St. Louis. And if we do that, we will

*"Roam abroad and take thy fill of its enjoyments before the day comes when thy must quit it for good"* –Sa'Di

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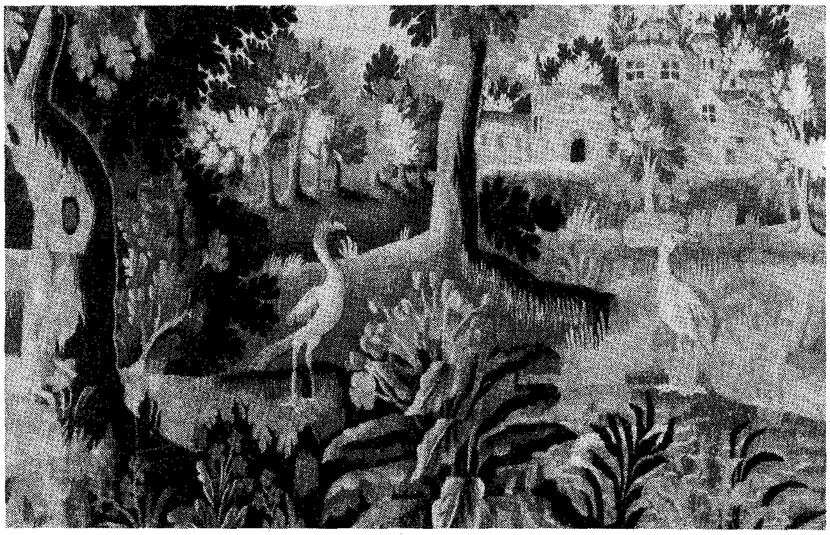

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have done something worthwhile."

"HERE YOU GO, STEPHEN." Stephen Sondheim held out a hand.

"And I just chew it?" he asked.

"Right."

"And it's called Di-Gel?"

"Yes."

"Thank you. I use Bromo Seltzer at home."

Sondheim popped the antacids, mopped his brow, scratched his clipped gray beard, and turned away. It was a few minutes before a late-July read-through of *Into the Woods,* and backers, producers, and friends of Sondheim, Lapine, and Landesman were packing into a hot rehearsal room at 890 Broadway and trying mightily to imagine its wood floors and bare walls transformed into a forest from the Brothers Grimm.

Not far from where Sondheim and Lapine huddled over their scripts stood Landesman, looking relaxed and confident. He chatted to partner Rick Steiner, introduced people to his boss, Jim Binger, joked with backers and associates.

Heidi Landesman leaned toward him. "Where's Jack?" she asked.

Just then, a dapper man in pleated pants entered the room—Jack Viertel, to whom Landesman had offered the job of Jujamcyn creative director. It had been Landesman's first move as Jujamcyn president. Viertel, dramaturge at the Mark Taper Forum in Los Angeles and former critic for the Los Angeles *Herald Examiner,* had come to Landesman's attention in 1984, when an early version of *Big River* was at the La Jolla Playhouse. Viertel hated the show: "How [director] Des McAnuff will ever fix it is hard to imagine," he wrote. "At the moment, nothing works, and there's nowhere to begin rewriting because the creative thinking hasn't even gotten started yet."

Most producers would have torn the review to pieces; Landesman put it on his bulletin board. When *Into the Woods* was in workshop at the Old Globe in San Diego, he asked Viertel to come down and take a look. They spent three hours talking in a bar. And last month, Landesman put Viertel in charge of finding and developing new projects—making Jujamcyn the first Broadway organization with an independent, in-house production company.

That day at 890 Broadway, Viertel thought *Into the Woods'* first act had improved greatly since he'd seen it in San Diego. But he thought the second act had miles to go. The show was too long and a bit too earnest—the audience frowned and nodded. Some observers thought the show was too static—there was little stage movement—and felt that the second act tried to treat too many themes and treated none of them very well.

'ONE OF THE THINGS I said to Lapine," Landesman was saying to Viertel on the phone after the run-through, "was that the giant can't be both *scary* and *sympathetic.* You have to choose one. He chose scary."

For a few minutes, Landesman and Viertel discussed ways to nudge the artistic team in the direction they thought appropriate. Though the production had been going well, there were the inevitable disagreements—most of them about money. One point of contention had been Rapunzel's castle, which Lapine hoped could rise from a trapdoor in the stage floor. Landesman objected to the excavation costs.

A minute or two after Landesman and Viertel hung up, the phone rang again.

"Lapine!" said Landesman into the receiver. "Really? Is that a fact? If we can have Bernadette Peters, you can have Rapunzel's tower. You're kidding. That's great. That is thrilling. Our advance will pay for the tower. We'll have to excavate—I assume you'll be scuba diving down there.... What a great thing. You just talked to her? I'll send her flowers.

WINNING TEAM: *With wife Heidi.*

Did she say how long she wants to be in it? Wouldn't she want to stay for the Tony awards? Boy, what a great ... I am ecstatic. I was excited about the show before. Now I can hardly contain myself."

After another dozen or so "great"s and "ecstatic"s, Landesman hung up.

"Bernadette as the witch," he said. Then he flashed a conspiratorial smile. "I told Lapine he could have the tower if we got Bernadette," he said. "What I didn't say was that if we budget $50,000 for the tower, we won't budget $50,000 for the trees and leaves we were going to have in the lobby. It's got to come from somewhere. And it will not come from adding $50,000 to the capitalization. It's the kind of thing you have to do if you want to produce the $6-million musical for $4 million."

That kind of cost cutting can have its dark side. Though Landesman's avowed goal is to bring fresh talents to Broadway—the kind who now work exclusively Off or even Off Off—his tight budget can anger, even insult, them. There has been grumbling among those employed on *Into the Woods* because, within an equation that pays even stars like Sondheim close to the minimum royalty, the profits that trickle down are slim. "There *has* been grumbling, with some justification," says Landesman. "No one is getting a lot of money, and as you go down the line, people are getting very little. Broadway is supposed to be the big payoff, and this time the money isn't there. But at least they see that no one's getting it. If Broadway is going to become economically viable again, this is the way it has to be.

"We are continually asked to spend

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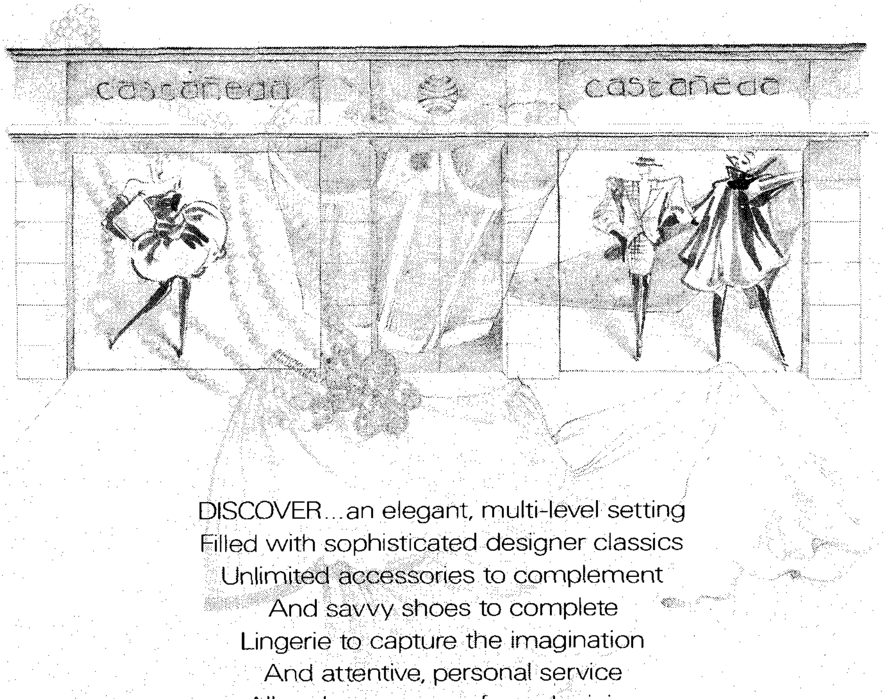

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more money on one thing or another, and we refuse. *Big River* cost $2.5 million, and that was it. *Into the Woods* is $4 million. It's a different way of working than you usually find. We work backward from our capitalization and figure what we can do with that money. It means cutting bone as well as fat."

"Rocco's not like the Shuberts," says Lapine. "They give you pretty much whatever you want. There is a tighter hand on this production, and that isn't always great. But I've never done a show where you didn't have to cut from the set. And whenever it's been important, we've gotten what we need."

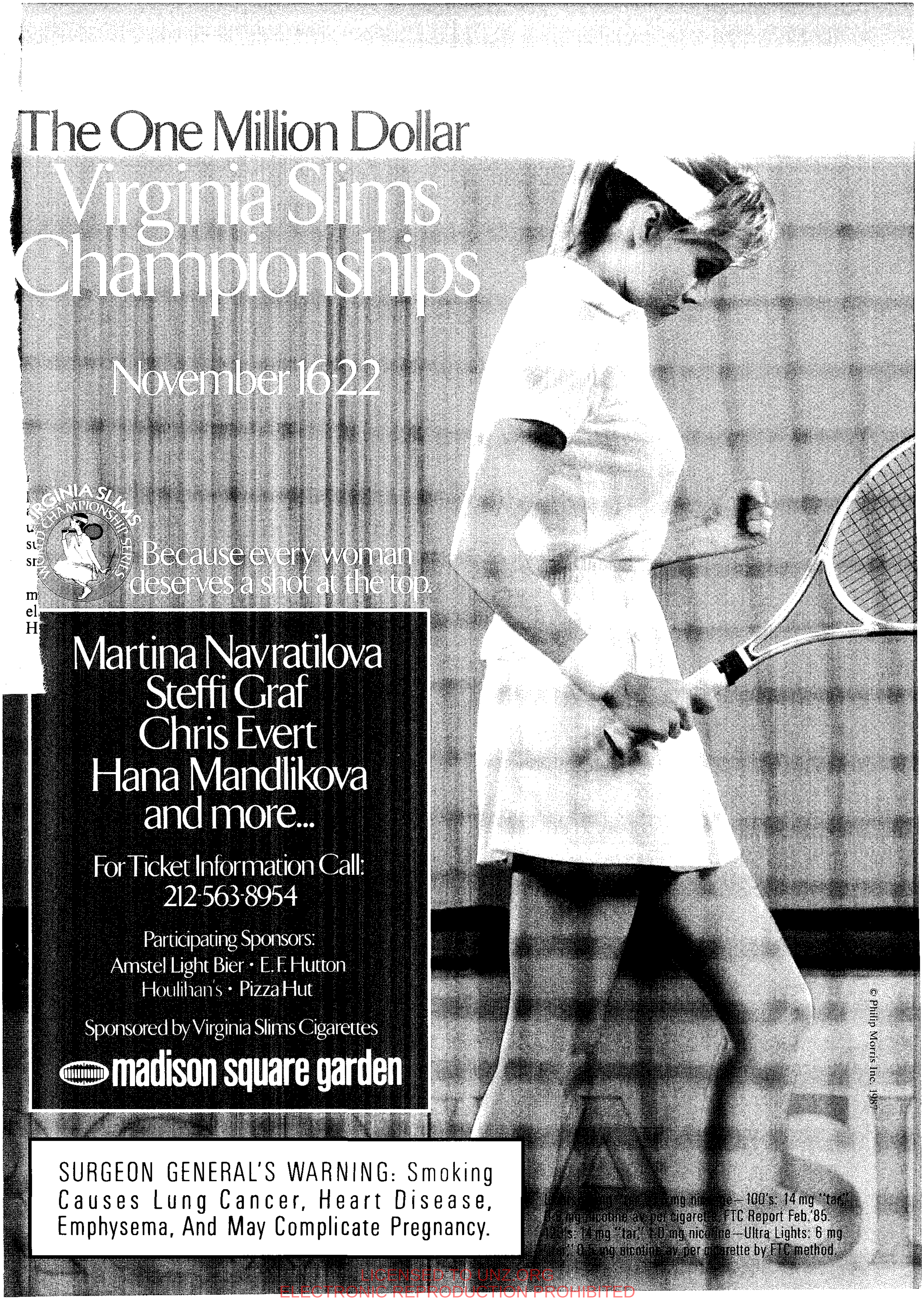
LANDESMAN HAS DEMONSTRATED an ability to build teams that create art within financial limits. Much of his success has been due to his formidable partnership with Heidi Landesman and the Dodgers—Rick Steiner, Michael David, Ed Strong, and Sherman Warner—the group of Yale drama friends who have been collaborating since *Big River:* Heidi advising on visual matters (set, choreography, costumes, and lighting); David negotiating contracts; Strong and Warner dealing with finances and physical production; and Steiner and Landesman dealing with capitalization, fund-raising, marketing, and the big picture. (The other producers—Tony Fisher and Fred Mayerson—are major investors.)

A clue to the nature of the collaboration came when Heidi Landesman grew concerned about the lack of movement in *Into the Woods.* Lapine didn't want dance in his show, so Heidi worked tactfully to match Lapine and Sondheim with an understated choreographer. She eventually brought in Lar Lubovitch, who created natural, flowing movements for actors, not dancers. The production, by all accounts, began to soar.

By late July, the cast and creative team of *Into the Woods* had been fine-tuned, and Landesman and Steiner were at work raising $4 million for the show. They went looking for "cats fat enough" to invest. The goal was to sell 50 units at $79,500 each for a total capitalization of $3,975,000. After the tours were over, they found that 62 units had been sold.

"Max Bialystock!" said Steiner to Landesman, invoking the ultimate theatrical scam artist from Mel Brooks's *The Producers.* "That's who you are."

But instead of fast talk, the partners had offered investors a very attractive structure. The artists' royalties were at minimum. Until the show broke even, the artistic team would pool profits with investors rather than pocket it all and force investors to wait for returns that might never come. "Everybody working on this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ELECTRONIC REPRODUCTION PROHIBITED

production is working at minimum,” says Landesman. “We feel a responsibility to the investors to make this show pay off. We don't want the artists to make millions while the investors lose millions, which has been the case in some shows.

“We're trying to assume that we'll struggle to find an audience. So we've set up the machinery to do that without buying into the feast-or-famine notion so prevalent on Broadway. We're looking for that middle ground that used to be the lifeblood of Broadway. Shows that would run a while, never be a huge hit, but would make a little back for investors.

“The whole issue of where investment capital is going to come from has got to be addressed. Otherwise, there's not going to be any. *Into the Woods* will turn a profit at 60 percent of capacity. At capacity, it will pay for itself in 29 weeks. A big hit like *Phantom of the Opera* will have to run over two years at capacity to break even. Now tell me who's gambling.”

“SO,” SAYS LANDESMAN, “you'll work up some ad copy for guilt?” Landesman is at a table in the offices of the Serino Coyne & Nappi ad agency, reviewing radio spots intended to bring audiences out for the last weeks of *Big River*. There are spots tailored to all-news, light-music, and urban-contemporary stations; Landesman wants copy targeted to *families*, which have been *Big River*'s audience all along.

“That's funny,” he says of a spot aimed at young professionals, “but it's too insulting. It wouldn't get me into the theater.”

Another ad is read.

“That has shock value,” says Landesman. “That'll get them to listen. Can you do guilt—parents promising *Big River* to their kids—*with* shock value?”

Another ad is read.

“We need *more* guilt.”

More guilt is promised.

The meeting moves on to the poster art for *Into the Woods*. An illustration in which a cross-eyed-giant's beard flows into treetops is passed around. Everyone likes it except Landesman.

“It's striking, arresting, clever,” he says. “Not in any way elegant or pretty. But could it be . . . a little less weird? Less cross-eyed? I think it's a little extreme.”

“That's why it's arresting,” says an adman. “Because it's extreme. It's arresting but not overwhelming.”

“I don't want it to scare little kids,” says Landesman.

“It'll be in the paper next to ‘Friday the 13th Part Eight.’ ”

“But a little less extreme, could we?” Landesman asks softly, and it is done.

In the end, the poster is rejected completely. Heidi Landesman draws the thing herself.

LANDESMAN WALKS INTO another run-through of *Into the Woods*. It's two weeks before the start of previews, and $500,000 in tickets has already been sold. More important, the frowns and nods from run-throughs of weeks earlier have been replaced by *smiles* and nods—the production is sharper, tighter, far more fun. Lubovitch's stage movements have made the cast lighter on its feet. Lapine's direction is tightening the weave of the show. And Sondheim—whose music is moving people to gasps and chuckles—can be heard laughing at almost everything Bernadette Peters says and does.

Landesman shows up late and comes into the rehearsal room just as Peters starts to sing a soft, imploring ballad called “Stay With Me.” He stops and stands transfixed, listening to the song and staring at the back of Peters's head.

“It's not all business,” he says later. “And it's not all a gamble. Some of it is beauty, pure and simple.” ▬

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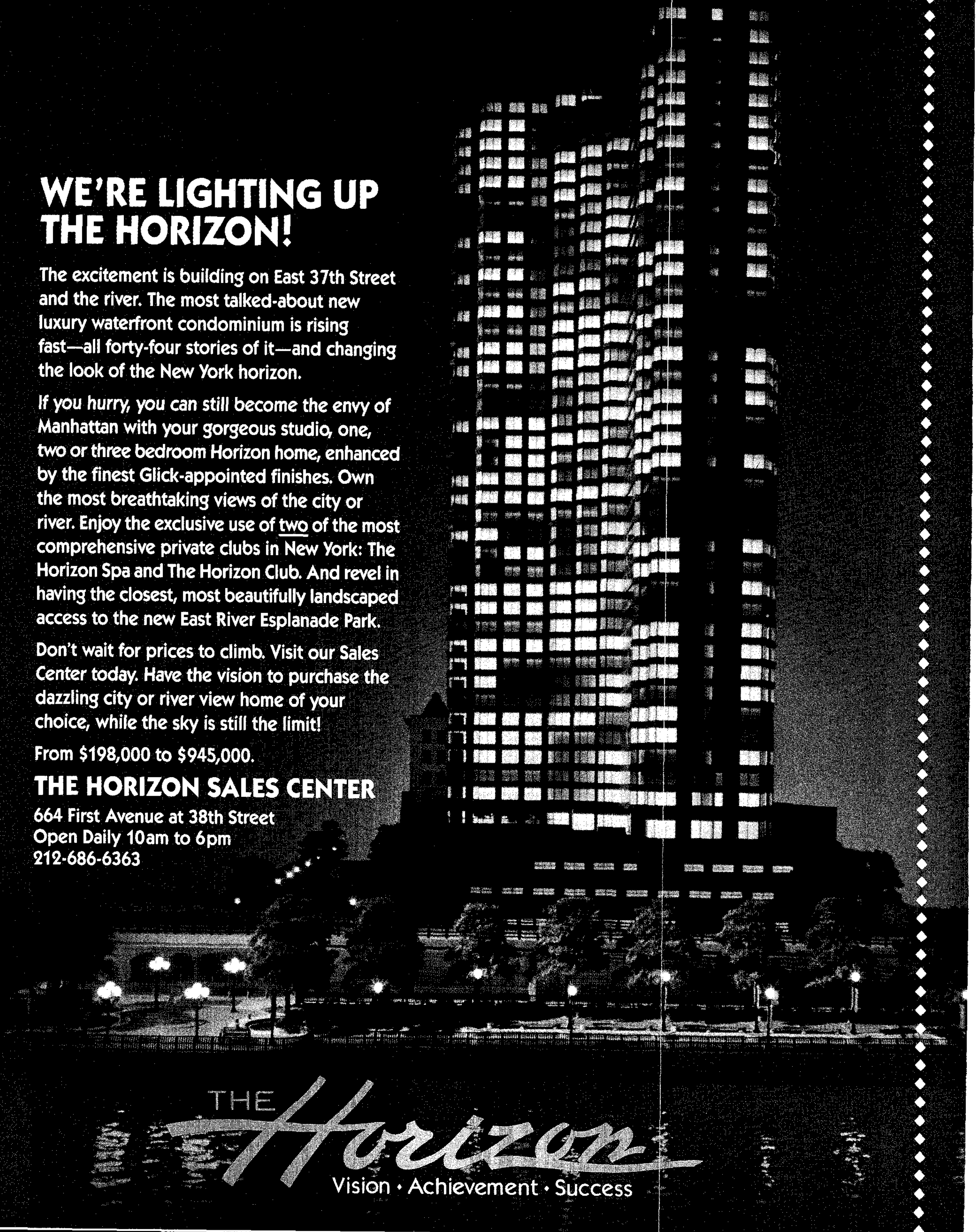

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DEVELOPMENTS

By Peter Carlsen

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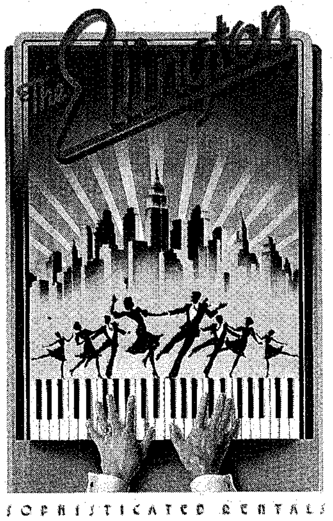
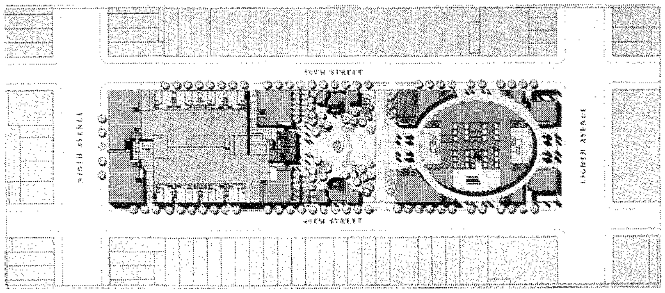
IT DON'T MEAN A THING, IF...

Maybe it's that jazzy textured-brick façade, maybe it's the location, maybe it's the cheeky-chic Art Deco poster that publicizes the building. But The Ellington, at 260 West 52nd Street, seems to be cultivating an identity appropriate to its location: 52nd Street has long been associated with jazz greats. You can even take the A train to get there. One of the first new rentals in this section of the West Side, this 29-story tower offers river views, European-style kitchens, and full-height apothecary cabinets in the bathrooms.





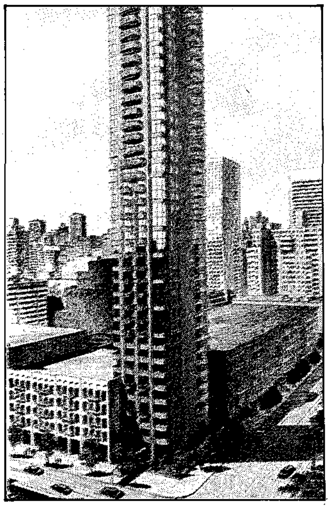
Worldwide Plaza's ground-floor plan

WORLD-WISE

On the site of the old Madison Square Garden—a full block between 49th and 50th streets and Eighth and Ninth avenues—the Zeckendorfs are creating a giant mixed-used project, Worldwide Plaza, which combines commercial, residential, and public areas. Along the Eighth Avenue side of the complex, the developers are building a 1920-style office tower, by architects Skidmore, Owings & Merrill. Advertising giant Ogilvy & Mather Worldwide will make its international and U. S. headquarters here. A 39-story residential tower set well within the block will overlook a landscaped interior courtyard and the rooftop gardens of the 6- and 7-story structures that will rim much of the block's perimeter. On the side-streets will be townhouses, complete with stoops and private entrances. The masonry façades of the residential buildings will reflect the traditional redbrick character of the neighborhood. In addition, Worldwide Plaza may herald a new era in luxury residential and commercial construction: As the pace of residential construction slows in Manhattan, the single high-rise building, which has been the earmark of the luxury-real-estate-housing boom of the 1980s, is being joined by the "mini-city." Worldwide Plaza is one of a number of innovative projects that, in the coming years, are likely to transform previously underutilized sections of the city into 24-hour hubs of activity.

CANTILEVER HOUSE

With the number of available lots on the Upper East Side shrinking, and zoning restrictions getting more stringent, developers are becoming more and more innovative. Realex Capital Corporation, inspired perhaps by buildings such as The Glick Organization's The Horizon, in the East Thirties, is using one lot to do the work of two. According to Gilbert Charles Beylen, Inc., exclusive sales-and-marketing agent for 52 East End Avenue, before Realex began work on the building, it bought the air rights from the lower-rise structure next door. Realex's building cantilevers over its neighbor, letting the smaller building remain undisturbed, while 52 soars 40 stories into that expensive East Side airspace. Spectacular views take in the whole city, while rounded corners permit dramatic layouts and in some units, curved walls of glass. One penthouse offers four separate balconies, commanding all points of the compass. Another unusual feature, and luxurious use of valuable space, is the six-story atrium. Apartments on some of its levels will have windows overlooking the landscaped lobby.

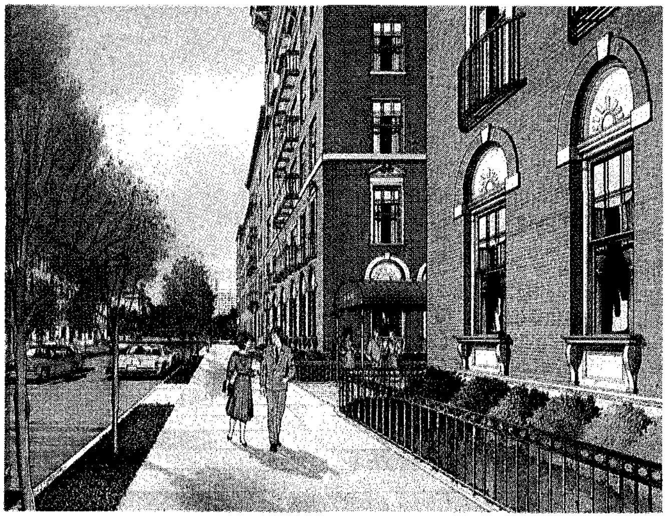


52 East End Avenue

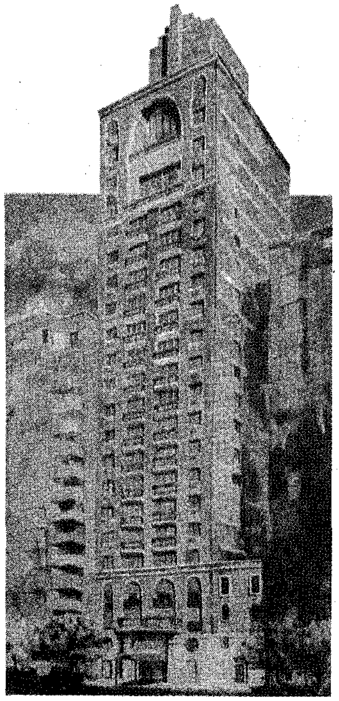
DEVELOPMENTS

MARCHING HOME AGAIN

Architecturally speaking, one of the tours de force of Brooklyn is Grand Army Plaza. Conceived as a symbolic gateway to Prospect Park, it's got all the right garnishings of Beaux-Arts glamour: a triumphal arch, angels with trumpets, the works. Within sight of the plaza, Jonathan Eichner has taken a typical, discreet, pre-war elevator building on St. John's Place, and turned it into 47 spacious co-op units. It is called The Mews at Grand Army Plaza, and is located in Park Slope. According to James Charles Stewart, Inc., exclusive sales-and-marketing agent for the project, the building has been totally rehabilitated—all that's left are the decent proportions that are the hallmark of such vintage structures. The Mews could be in the forefront of an interesting trend, the transformation of Brooklyn's small-scale—even intimate—buildings into luxury cooperatives.



The Mews at Grand Army Plaza



Le Chambord

MA MAISON

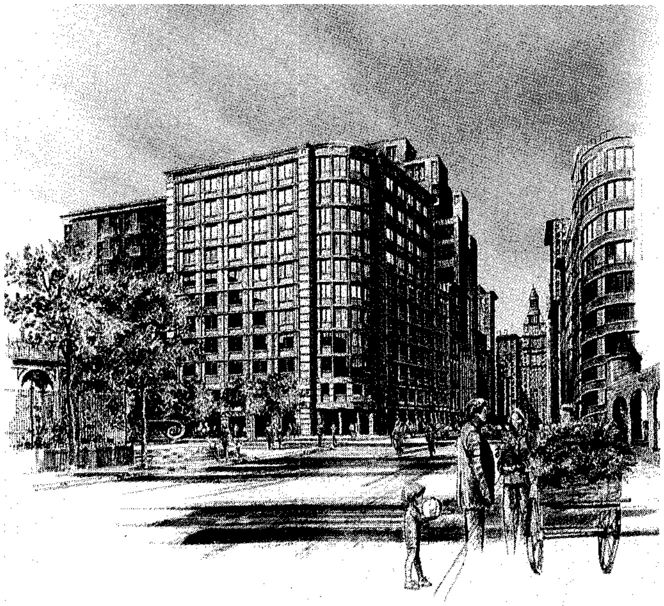
Many New York developers are looking to Europe for models of style and service, and certain amenities once associated with the grand European hotel are now routine at the larger luxury properties in the city. A number of smaller, more intimate buildings also offer continental conveniences. At Le Chambord (350 East 72nd Street), a dramatically slim, 23-story tower with no more than two apartments per floor, the concierge can secure theater tickets and dinner reservations, guarantee your flight agenda, and make certain that your pet is walked. From the Louis XV lobby to the the formal garden, from the greenhouse windows to the balconied great rooms, it's Right Bank living with New York views.

MILANO MODERNO

The upscaling of amenities in the new spate of condominium buildings is having an impact on the rental market as well. Consider developer Frank M. LoGuidice's venture The Milan (120 West 23rd Street). It offers the kind of sweeteners we've come to associate with individually owned condominiums and co-ops. For starters, there's a hot architect—Der Scutt, of Trump Tower fame—and there's a complex façade of brick and granite. The floor-to-ceiling bronze-tinted window walls give a townhouse-like feel. There are also elegant white-black-and-stainless-steel high-gloss kitchens, marble bathrooms, and a mahogany lobby with brass detailing. Just as important as on-site luxe, believes LoGuidice, is a building's location. The Milan is in the center of Chelsea and within strolling distance of both midtown and the garment district. Says LoGuidice, "Sixth Avenue will emerge as one of the last pockets of opportunity for developers. The proposed Ladies' Mile Historic District, between 14th and 23rd streets, and the partial residential rezoning between 23rd and 31st streets place 23rd Street and Sixth Avenue at the center of one of the greatest planned gentrifications in New York City's history."

WAY DOWN SOUTH

After years as Manhattan's "most promising new neighborhood," TriBeCa finally seems to be realizing its pioneers' dreams. Restaurants and specialty-food stores are already here—can upscale clothing shops and David's Cookies be far behind? Actually, the pace of loft conversions has slowed, for lack of suitable buildings, and some new construction has begun to fill the gap—but current zoning regulations will not allow for much more. Dalton on Greenwich (303 Greenwich Street), a project comprising four buildings and scheduled for fall occupancy, combines new construction and rehabilitation, and offers both apartment and loft living with high-rise amenities. At the corner of Chambers Street, the largest of the structures, a new eleven-story building, features a metal-and-glass façade accented by concrete pilasters finished to resemble limestone. This gives it stylistic camaraderie with the buildings of the cast-iron districts in TriBeCa and SoHo. The building's luxury lobby serves as entry to its 72 condominiums and to the twelve renovated lofts in the three adjoining buildings.



Dalton on Greenwich

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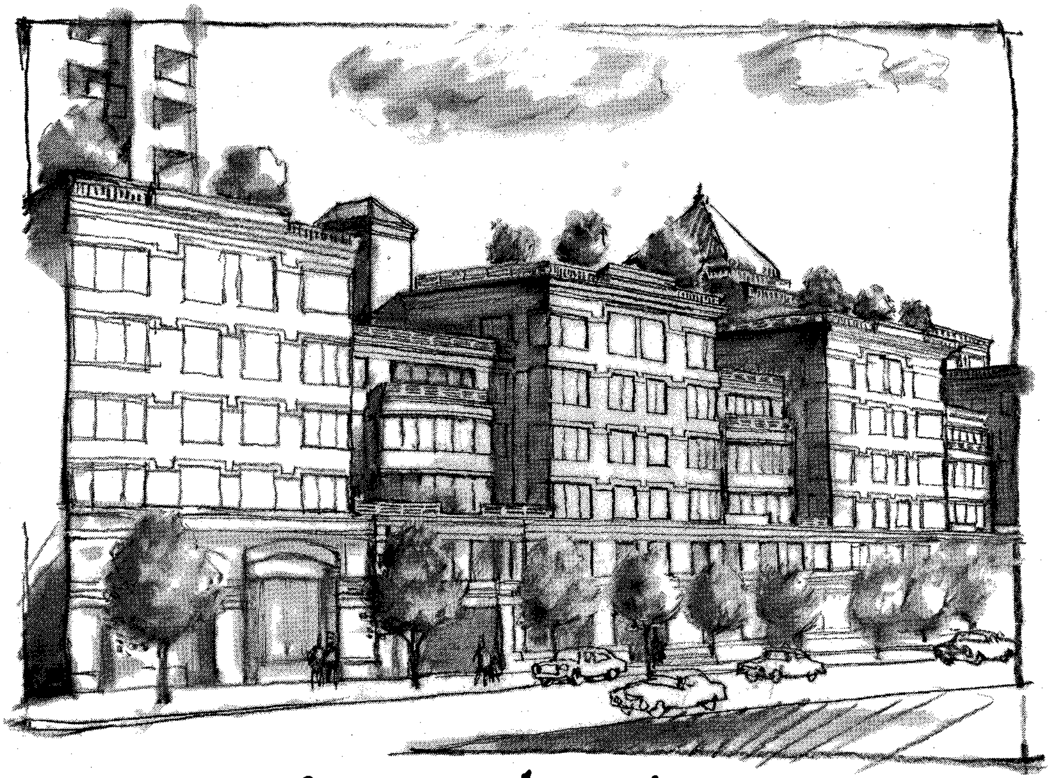

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1·9·8·7 MARKET UPDATE:

THE RIGHT PLACE AT THE RIGHT TIME

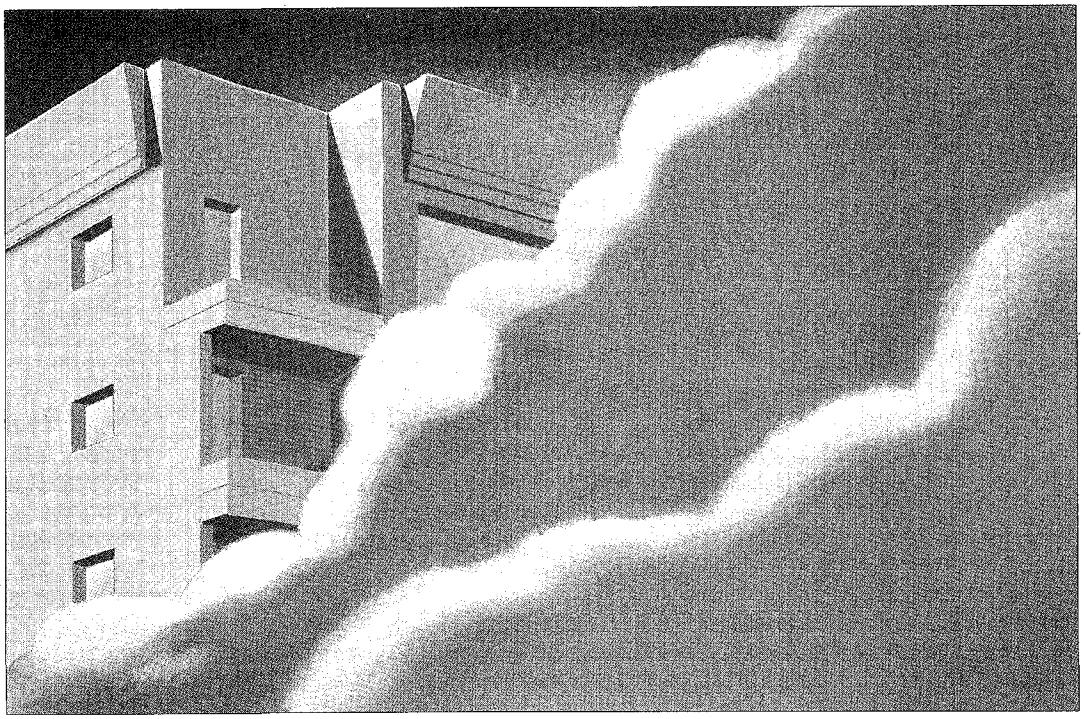
By Clint Willis

DEVELOPERS MAINTAIN THAT WHEN CHOICES NARROW, THEY WILL NARROW DRAMATICALLY. WILLIAM L. ZECKENDORF, FOR EXAMPLE, ESTIMATES THAT AT CURRENT RATES OF SALE, THE SUPPLY OF NEW CONDOMINIUM UNITS—INCLUDING THOSE SCHEDULED TO BEGIN CONSTRUCTION THIS YEAR—WILL LAST ONLY UNTIL MID-1988.

A year ago, New York real-estate brokers and developers were concerned: Thanks to a wave of construction, some 20,000 new apartments were slated to come to market. Would they sell? At what prices? How would the new apartments affect the local real-estate market in the years to come?

Normally, a building boom drives apartment prices down. But the current market for Manhattan real estate is not normal. "Every so often, we go through a period of overbuilding, and apartment prices fall," says Roger Tuckerman, executive vice-president and head of residential sales at Douglas Elliman–Gibbons & Ives, Inc., a real-estate-management-and-sales firm, "but this time, we seem to have avoided a glut."

The new apartments have sold well, and prices have—for the most part—held steady. In the last three years, builders began work on about 15,000 new condominium apartments. As of June, developers had reportedly found buyers for about two-thirds of these. The Corinthian, the largest new condominium building in the city, began selling its 863 apartments in October of last year at $350 per square foot. By late June of this year, over 400 apartments had sold, and prices had climbed to $390 per square foot. "The good buildings have done as well or better than ever," says Robert Burnett, director of new-construction sales at M. J. Raynes Incorporated, a real-estate firm.



SALES SURPRISE

The strong sales have come as a surprise to many people in the business. Clark Halstead, managing partner of The Halstead Property Company, a real-estate brokerage firm, was so convinced last year that prices would fall that he tried to organize a vulture fund to buy up distressed properties at bargain prices. "I'm glad I didn't do it," he says now. "As it turns out, there wouldn't have been anything to buy."

While prices have held firm, they have not posted the kinds of gains that owners had come to expect in the early eighties. The *Raynes Sales Price Index,* which tracks apartment prices based on data from 1,700 apartments, shows that apartment prices climbed over 200 percent during the five years that ended in 1984, pushing the index from 100—the base value—to 328. During the two years that ended last year, prices fell slightly; and as of last December 31, the index stood at 325.

Since then, some segments of the market have picked up strength. The *Greenthal Sales Report,* based on actual prices for units sold by Charles H. Greenthal Residential Sales Corporation, reported that in the Upper West Side, apartment prices gained about 4.20 percent during the first half of 1987.

But the market's strength varies widely from neighborhood to neighborhood. For example, while the report also showed gains of 4.44 percent for Upper East Side apartments, prices rose only .22 percent on the midtown East Side.

There has been a slight weakness in the rental market. According to the *Corcoran Market Update,* a monthly survey of trends in the New York condominium-and-co-op market, published by The Corcoran Group, a real-estate marketing firm, the rent for a typical four-and-a-half-room, 1,200-square-foot, two-bedroom luxury apartment rose from $1,450 in 1980 to $2,500 in 1984. By mid-1987, however, the monthly rent had slipped to $2,255.

DWINDLING CHOICES

Although many of the new apartments have already sold, there are still several thousand available. But choices are dwindling.

"Buyers and renters are increasingly aware that they are facing a wider choice in more neighborhoods than they will be likely to find if they wait a year," says Jack Richman, a senior fellow at Manhattan Institute for Policy Research, which studies economics and public-policy issues.

Developers maintain that when choices narrow, they will narrow dramatically. For example, William L. Zeckendorf, vice-president of finance and development at The Zeckendorf Company, a real-estate development firm, estimates that at current rates of sale, the supply of new condominium units—including those scheduled to begin construction this year—will last only until mid-1988.

While builders began work on over 12,000 new apartments in 1985, they started less than 2,000 units in 1986; and the number won't be much larger this year. Next year? "Nineteen eighty-eight promises to be one of the slowest years since World War II in the construction of new apartments," says Richman. "Nevertheless, housing start-ups may begin to rebound that year in response to a strong demand."

THE SEARCH FOR SITES

With so much demand for apartments today, why aren't developers building more of them? A number of factors conspire to limit construction—and keep prices high.

The key obstacle to building more apartments is finding places to put them. "There's limited space on the island of Manhattan to begin with," says Frank M. LoGuidice, president of LoGuidice Development Corporation. "We've built on a lot of the available sites. So there are even fewer sites now."

The shortage of sites isn't the only difficulty. "People have become more aware of the value of their property," says LoGuidice. "If you have a row of brownstones on a potential site, the tenants and the owners of the building tend to be tougher to deal with. People are getting smarter is what it comes down to."

Sites for giant, top-of-the-market buildings are especially hard to find. "The smaller guys can always find 5,000 square feet in the middle of a block on which to build," says one developer who is quietly looking outside of Manhattan for new opportunities. "But there's almost no land available for major projects in prime locations."

"You need a big site for the major developers to make any money out of it," says Roger Tuckerman. "And there aren't many of those sites left. Look, this town has been rebuilt in the last ten years. It's unbelievable."

NEW FRONTIERS

To continue to build, developers will have to turn to smaller sites in less-developed neighborhoods. Even there, zoning restrictions could limit building. But that doesn't mean every developer will have to look to New Jersey.

Co-op conversions and renovations of old buildings offer one important source of future supply, especially as the market turns to neighborhoods that, until now, have been considered marginal at best. "In time, every older building in this city will be renovated or replaced," says Ric Katz, president of RAMS Marketing, a real-estate-marketing-sales-and-research firm.

Where will the most growth occur? Bill Levine, editor of the Manhattan edition of *Real Estate Newsletter* based in Manhasset, Long Island, sees potential for new construction in several areas of the city:

*Battery Park City

*First and Second avenues, between 72nd and 96th streets

*The Upper West Side

*The West Side between 23rd and 59th streets.

Changes in buyers' attitudes may also encourage building in new neighborhoods. "Specific neighborhood preferences have thawed quite a bit," says Levine. "People are now willing to look at a variety of locations."

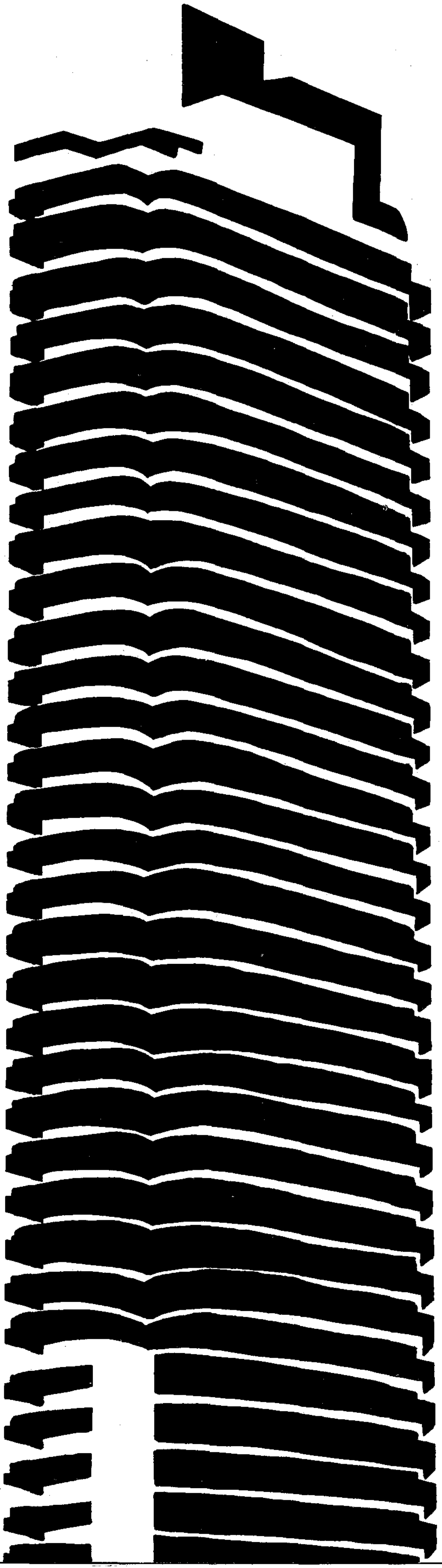
The hunt for the right neighborhood presents new challenges, however. You may have to jettison your old assumptions about various neighborhoods. "Location is a different matter now," says Clark Halstead. "New York is getting pretty homogeneous." You may find that you can afford a neighborhood that you assumed was out of reach—or you may find that an area you thought of as inexpensive now commands top dollar.

As more neighborhoods become acceptable, or even chic, buyers may hesitate to pay a premium for a particular spot. "People used to say, 'I'll pay $10,000 extra just to be near Bloomingdale's.' Now, they will go ten blocks away and spend the extra money on a more comfortable apartment," says Levine.

When you choose a neighborhood, give some thought to your stage in life and your financial goals—just as you would if you were choosing a group of stocks for your investment portfolio. If you are young and willing to take a chance in exchange for potential profits, you might want to choose an apartment in an up-and-coming section of town.

If you want to safeguard your assets, and are willing to settle for modest appreciation, higher-end buildings in established neighborhoods may be your best bet—you might still end up with a top performer. Recently, the largest and most expensive apartments in New York have posted some of the greatest price gains.

In fact, the size alone is an important factor in determining an apartment's price—for now, at least. "There really are two separate markets," says Ric Katz. "The first includes studios and one-bedrooms; the second includes larger apartments. I'd be concerned if more than two-thirds of the apartments in one of my buildings were in



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1 Bedrooms from $243,500
2 Bedrooms with Dining from $591,000
3 Bedrooms with Dining from $641,000

*Estimated completion date is Fall 1987.

Every day 10AM-6PM
Appointments recommended

(212) 349-0003

Broker participation invited

CHANNEL CLUB
CONDOMINIUMS
York Avenue and East 86th Street

SPONSOR: SUTTON EAST ASSOCIATES 86, SALES OFFICE: 500 EAST 86th STREET. **EXCLUSIVE SALES AND MARKETING AGENT: M.J. RAYNES INC.** The complete offering terms are in an Offering Plan available from the Sponsor.

the smaller category." Recently, large apartments have sold faster and at better prices than small ones—though this may be changing.

The reason for quicker sales of large apartments: "No one was looking at the market for larger apartments," says Katz. "Now, there is lots of demand for the large apartments that did get built."

According to Barbara Corcoran, president of The Corcoran Group, sales have been especially strong in older buildings, "The older the building, the better it's selling," says Corcoran.

Gracious, old, pre-war apartments, with their details and high ceilings, are scarce—although there are still some available. M. J. Raynes Incorporated is currently marketing a number on the Upper East Side, but when these sell, it will be hard to find others.

Rehabilitations of older buildings offer special attractions for some buyers. "With rehabs you have the character of the old building," says John West, director of planning at Rockrose Development Corporation, a real-estate-development firm. "You get odd spaces, which make for interesting apartments."

FINDING A BARGAIN

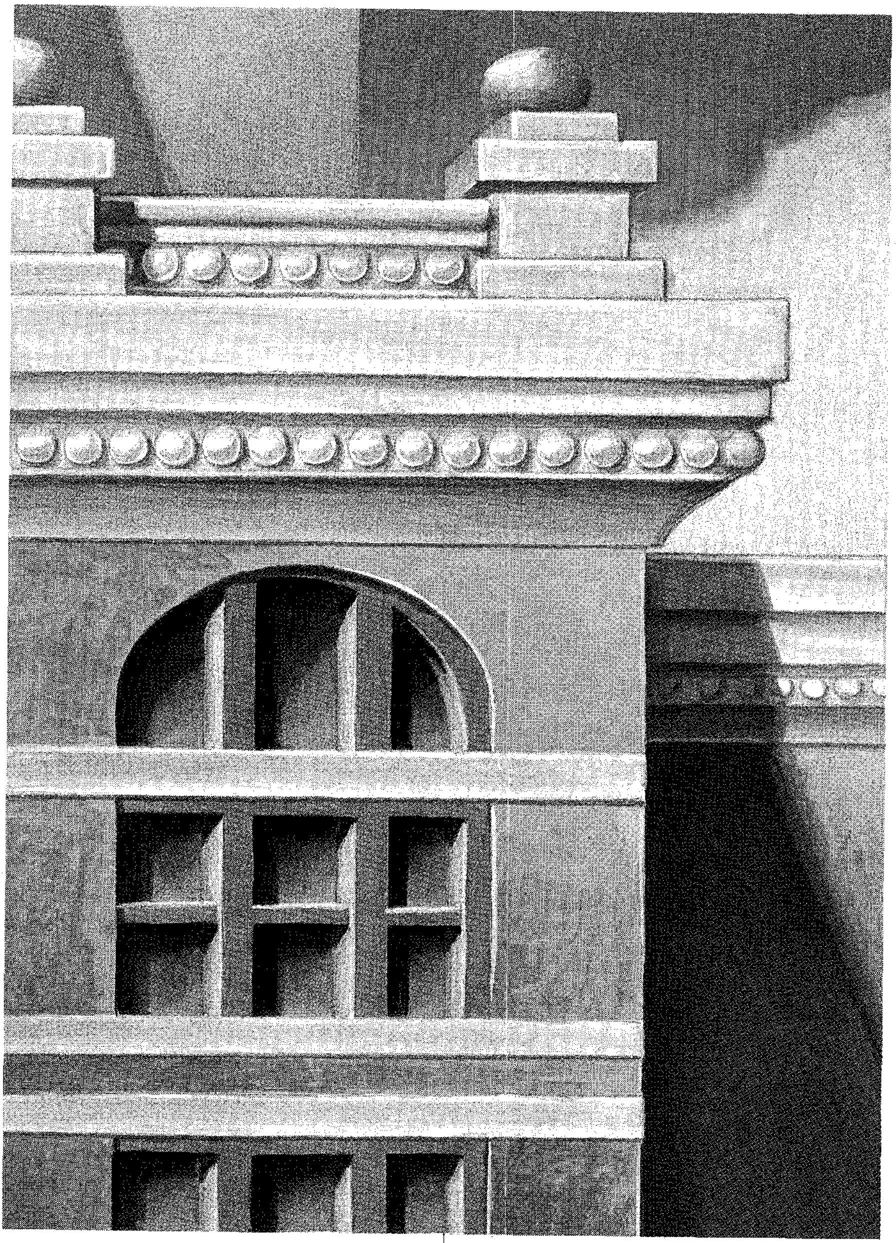
Although the market has been remarkably strong, you may find some pockets of relative weakness where your money will go farthest.

Don't waste too much time trying to negotiate a special price on an apartment. Relatively low interest rates have kept a lid on the payments that developers must make on their construction loans. That has left most with healthy reserves of cash to ride out even a slump in demand, so sharp price cuts aren't likely.

There may be exceptions to that rule. In a few buildings, poor planning or bad luck has hurt sales. "Maybe five buildings are having problems," says one developer. "But the ones that aren't selling probably shouldn't have been built. The locations are wrong or the layouts are bad—things like that."

Levine offers a tip for finding buildings that are especially eager to unload their inventory of apartments. "If you see a property's ads in the newspaper, then you don't see them for a while, then you see them again, it may mean that they have had trouble selling."

When you look for a bargain, don't make price your sole consideration. "Smart buyers see the starting price as only one factor," says Levine. "Some developers will price a building at $25-per-square-foot less than the competition, and raise the maintenance to make up for it. Or you won't get the same building materials."



TO BUY OR TO RENT?

For some New Yorkers, renting an apartment makes more sense than buying one. When you buy an apartment, your primary goal may be to have a place to live, but you also make a sizable investment. If you'd rather invest your capital elsewhere—in stocks, for example—you can rent.

The recent slight weakness in some luxury rentals may offer opportunities for renters in some buildings. "Rentals aren't as strong as they were two years ago," says Clark Halstead. "Tenants used to pay the commissions. Now, some landlords are offering to pay them."

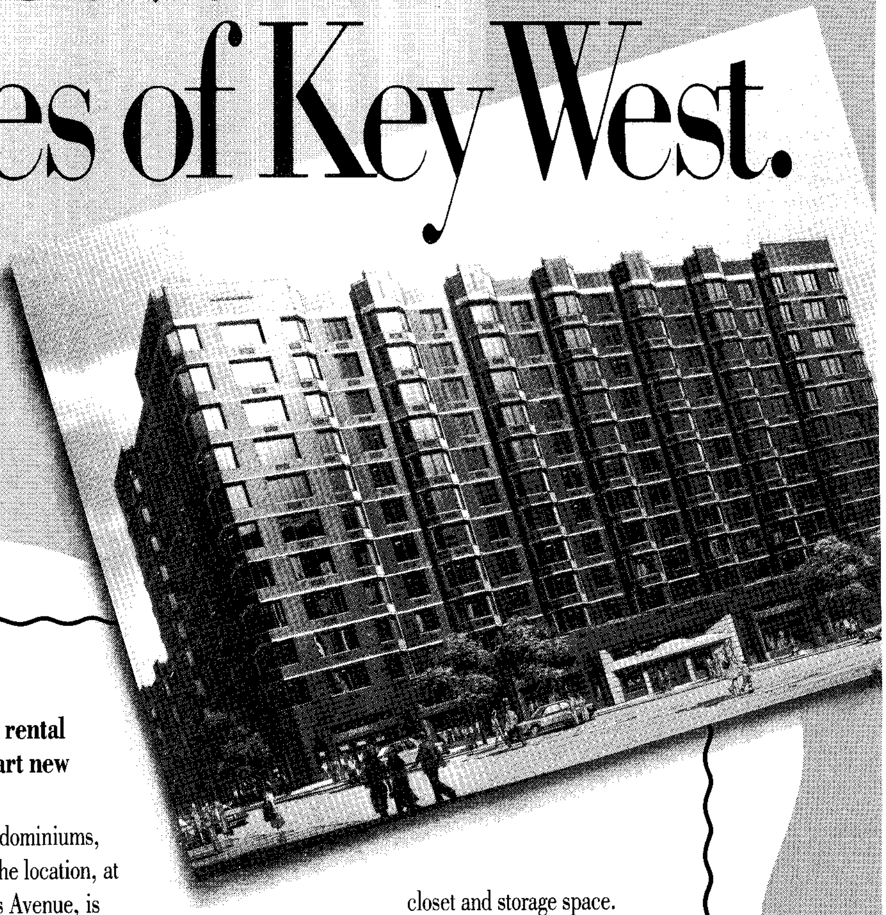
Renters, like buyers, are likely to get more for their money if they are after small apartments. The oversupply of small apartments had an impact on rentals as well as sales.

'A LITTLE TINY ISLAND'

Some observers predict a sharp increase in demand for apartments just when the supply of new apartments dwindles. But there are no signs of that yet. "The average buyer is not worried about the future," says Barbara Corcoran. "He's too impressed by the selection available right now. I see that changing when there are no more new apartments out there—but not a minute sooner."

No one is saying just when prices will once again soar like they did several years ago. "Looking at crystal balls is dangerous," says Clark Halstead. "You can wind up eating broken glass." But New Yorkers willing to hazard a forecast of their own should keep one thing in mind, he adds. "Manhattan is a little tiny island, and everyone wants to live here." ◆

Discover the Treasures of Key West.



Introducing the luxurious new rental residences on Manhattan's smart new Upper West Side.

Like Manhattan's newest luxury condominiums, Key West is uncommonly refined. The location, at the summit of fashionable Columbus Avenue, is convenient to bus and subway stops, excellent shopping, many fine restaurants and Manhattan's greatest parks: Riverside and Central!

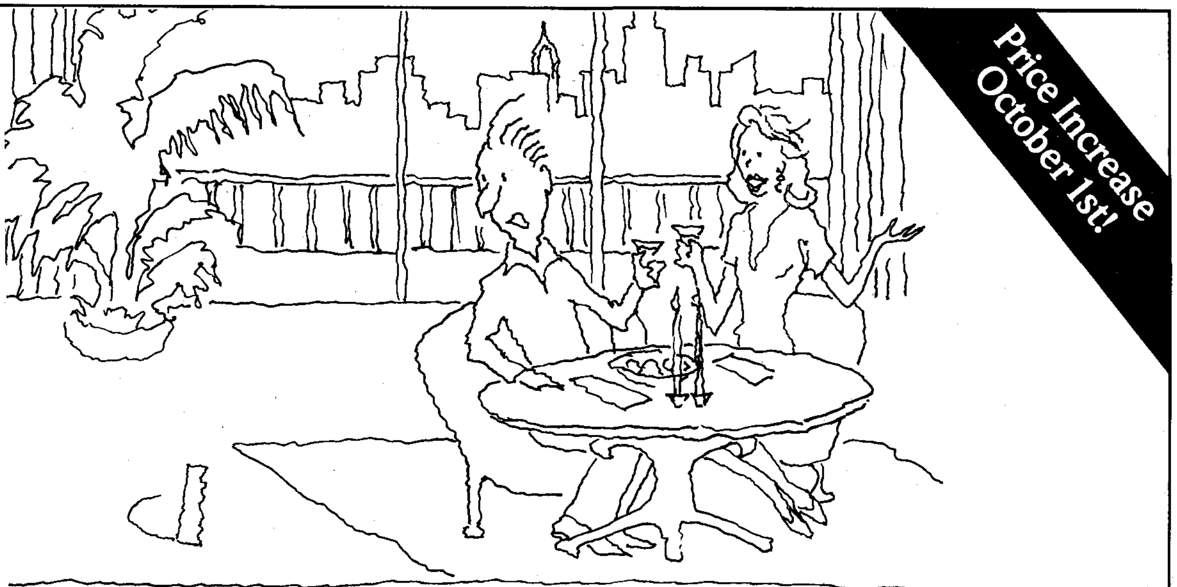
Key West's 1-, 2- and 3-bedroom apartments come with all the trimmings: ☐ Corner living rooms with wrap-around or bayed windows. ☐ Shining hardwood floors. ☐ Fully-equipped high-tech kitchens with microwave ovens. ☐ Glamorous baths with tri-view mirrors. ☐ Year-'round climate control. ☐ Superior closet and storage space. ☐ A complete health spa in the building. ☐ Closed-circuit TV surveillance security. ☐ A handsome lobby with a concierge on duty 24 hours a day to welcome you home and announce your visitors. ☐ A private atrium garden at the heart of the building. ☐ Underground parking.

Key West's rental office and model apartments are open daily from 10 AM to 6 PM, and by appointment. Please call **(212) 316-1000.** Exclusive Rental Agents: City Living, Inc.

IMMEDIATE OCCUPANCY

Key West

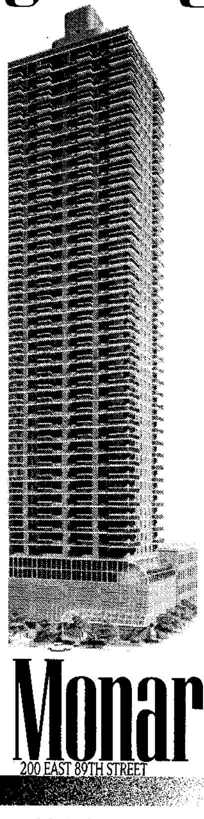
750 Columbus Avenue, New York, New York 10025



Price Increase October 1st!

Some New Yorkers go to great lengths for a duplex apartment.

Others go to great heights.



The Monarch introduces its high-floor duplexes. Spectacular two-story homes for New Yorkers who are ready to take the Upper East Side's ultimate step up. These spacious, sky-high residences command unsurpassed, incredibly vast views of the entire metropolitan area, through stunning floor-to-ceiling window walls. And they offer unusually luxurious amenities. Fireplaces. Marble baths (as many as 2½ per home) with whirlpool tubs. Two levels of spacious terraces—off the bedrooms, dining rooms, and living areas. (Two homes even offer huge, private rooftop terraces for lavish entertaining.) There are also designer kitchens with imported ceramic tiling, Goldreif cabinetry by Poggenpohl, and microwave ovens. Fine hardwood floors. Two or three elegant bedroom suites. Plus The Monarch's fabulous skylit pool and health club; garage parking with valet service; and 'round-the-clock concierge and doorman service. At prices from the low $600's, The Monarch duplexes are the best new luxury home values in New York City's fastest-growing upscale neighborhood. Come see them; you'll want one. Call (212) 289-4700.

The Monarch

200 EAST 89TH STREET

9½% FINANCING AVAILABLE*

Interest rates are on the rise. We will be holding this special rate only until 6 pm, Wednesday, September 30th.

Also available: 1- and 2-bedrooms with balconies and river views...from $187,000, with a low maintenance from only $305 a month.

Exclusive Sales Agent: J.I. **SOPHER** & CO., INC. Model apartments by Elaine Lewis Associates. Sponsor: Third Eighty-Ninth Associates.

*30-year financing. First 5 years' interest rate fixed at 9½%. Adjustable rate for second 5 years with a maximum increase of 2%. (11.398 Annual Percentage Rate). Available for a limited time to qualified buyers.

This is not an offering. The complete offering terms are in an offering plan available from the Sponsor. File #CD-85-374.

NEW BUILDINGS

The luxury residential market offers a wide selection of new properties. Here is a sampling of condominiums, condops, and rentals. Prices reflect the market in late summer and are subject to change. While owner-rentals are available in some of the condominium buildings, the rental information provided is for previously unoccupied units available from the sponsors.

Given the rate at which apartments in these buildings are selling or renting, not all of the unit types mentioned for each property may still be available. Services listed under "Amenities" may be provided on a fee basis.

As a location guide to new construction, an advertisers' map appears on pages 18A and 19A. Each neighborhood is color-keyed to the map.

DOWNTOWN BATTERY PARK CITY

Tip of Manhattan–Houston Street
Hudson River–East River

LIBERTY COURT

200 Rector Place, NYC.
SALES: 212-321-1700.
44 stories; 549 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	541-664	$135-151K	$295-330
1-bdrm	604-846	$150-259K	$448-566
2-bdrm	766-1,819	$230-520K	$503-1,138
3-bdrm	1,174-1,819	$251-885K	$549-1,937
Penthouse			
1-bdrm	1,145	$540K	$1,182
2-bdrm	1,434	$775K	$1,696
3-bdrm	1,960	$900K	$1,970

*Real-estate tax included.

AMENITIES: Business center, concierge, courtyard, doorman, valet dry cleaning, attended garage, health club (fee) with 20' x 40' swimming pool, housekeeping services, laundry room on every floor, limousine service, media lounge, pets allowed, intrusion alarms in apartments, audio-visual security system, rooftop sun deck, maid and valet services.

APARTMENTS: All: Marble bathroom, oak-parquet floors, oversize windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, formal dining room, foyer, eat-in kitchen, pass-through kitchen, marble powder room, terrace, wraparound windows.

CEILING HEIGHTS: 8'2"–9'6".

DALTON ON GREENWICH

303 Greenwich Street, NYC.
SALES: M. J. Raynes Incorporated, 212-693-2700.
11 stories; 84 residential units.
Projected occupancy date: Fall 1987.

COST

Unit*	Sq. Ft.	Price	Common Charges
Studio	429-541	$148-187K	$234-295
1-bdrm	634-820	$189-266K	$345-447
2-bdrm	955-990	$289-340K	$520-539
3-bdrm	1,301	$485-505K	$709

Large terrace units also available. Loft apartments will be available at a later date.

AMENITIES: Concierge, landscaped courtyard, door attendant, pets allowed, intrusion alarms in apartments, audio-visual security systems, rooftop sun deck.

APARTMENTS: All: Oak-parquet floors, oversize windows. Some: Bathroom adjoining each bedroom, walk-in closet, dressing room, fireplace, foyer, pass-through kitchen, powder room, terrace, bay windows.

CEILING HEIGHTS: 8'1"–8'6".

THE VILLAGE

Houston Street–14th Street
Hudson River–East River

ONE BOND STREET

7-9 Bond Street, NYC.
SALES: Corcoran Group Marketing, Inc., 212-599-2663.
6 stories; 20 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
Loft	1,200-1,275	$325-545K	$436-564

AMENITIES: Pets allowed, video intercom, rooftop sun deck.

APARTMENTS: All: Walk-in closet, oak floors, foyer, knee-to-ceiling windows. Some: Fireplace, skylight, terrace.

CEILING HEIGHTS: 11'6"–13'6".

THE PERRY & WEST APARTMENTS

167 Perry Street, NYC.
SALES: Debra Kameros Company, 212-255-2737.
6 stories; 74 residential units.
Cooperative building.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Maintenance
Studio	420-600	$125-169K	$197-267
1-bdrm	650-900	$181-275K	$292-434
Duplex			
1-bdrm	765-900	$245-265K	$387-410

AMENITIES: Concierge, valet dry cleaning, laundry room on every floor, pets allowed, video intercom, landscaped rooftop sun deck.

APARTMENTS: All: Oak floors, foyer, oversize windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, dressing room, room-size entry gallery, fireplace, garden, eat-in kitchen, pass-through kitchen, skylight, terrace, whirlpool bath.

CEILING HEIGHTS: 8'8"–9'.

366 WEST 11TH ST.

366 West 11th Street, NYC.
SALES: Pretium Associates, 212-627-2770.
14 stories; 81 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	490-635	$145-255K	$298-396
1-bdrm	600-750	$180-321K	$364-447
2-bdrm	1,100-1,330	$339-548K	$662-810
Duplex			
Jr-4	1,100-1,400	$341-550K	$575-882
Duplex penthouse			
2-bdrm	1,450	$750K	$844

*Real-estate tax included.

AMENITIES: Concierge, pets allowed, intrusion alarms in apartments, audio-visual security system, landscaped rooftop sun deck.

APARTMENTS: All: Oak floors, oversize windows. Some: Balcony, bathroom adjoining each bedroom, marble bathroom, carpeting, walk-in closet, formal dining room, dressing room, room-size entry gallery, fireplace, foyer, garden, eat-in kitchen, pass-through kitchen, marble powder room, terrace, deep steeping tub, washer/dryer, whirlpool bath, floor-to-ceiling windows.

CEILING HEIGHT: 8'.

PARC VILLAGE

44 East 12th Street, NYC.
SALES: Corcoran Group Marketing, Inc., 212-529-4000.
11 stories; 44 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	403	$144K	$223
1-bdrm*	625-977	$180-293K	$343-547
2-bdrm	1,050	$310-345K	$564
Duplex			
2-bdrm	1,357	$595K	$745
3-bdrm	1,294-1,501	$455-625K	$711-825

*Includes convertibles.

AMENITIES: Concierge, valet dry cleaning, pets allowed, landscaped rooftop sun deck.

APARTMENTS: All: Marble bathroom, oak floors, oversize windows. Some: Walk-in closets, formal dining room, room-size entry gallery, foyer, garden, pass-through kitchen, marble powder room, terrace, washer/dryer.

CEILING HEIGHT: 8'6".

LOWER MIDTOWN

14th Street–34th Street
Hudson River–East River

ZECKENDORF TOWERS

1 Irving Place at Union Square Park, NYC.
SALES: Manhattan Marketing, Inc., Stephen T. Jackson, 212-598-0090.
29 stories; 670 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	652-714	$216-299K	$313-367
2-bdrm	1,015-1,489	$409-529K	$475-696
Penthouse			
2-bdrm	1,161	$485K	$544

AMENITIES: Baby-sitting, concierge, courtyard, doorman, valet dry cleaning, attended garage, health club with 30' x 60' swimming pool, housekeeping services, limousine service, pets allowed, intrusion alarms in apartments, security guard, landscaped rooftop sun deck, butler, maid, and valet services.

APARTMENTS: All: Oak-parquet floors, floor-to-ceiling windows. Some: Balcony, bathroom adjoining each bedroom, marble bathroom, foyer, pass-through kitchen, terrace.

CEILING HEIGHT: 8'3".

CHATHAM IN CHELSEA

445 West 19th Street, NYC.
SALES: Corcoran Group Marketing, Inc., 212-645-0019.
10 stories; 70 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	369-489	$99-124K	$180-190
1-bdrm	548-582	$144-162K	$233-255
Penthouse			
1-bdrm	580	$160K	$250
Duplex penthouse			
2-bdrm	1,017	$299K	$468
3-bdrm	1,242	$451K	$707

AMENITIES: Pets allowed, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Bathroom adjoining each bedroom, oak floor, pass-through kitchen. Some: Balcony, fireplace, foyer, powder room, terrace, floor-to-ceiling windows.

CEILING HEIGHTS: 8'–16'.

GRAMERCY PLACE

280 Park Avenue South, NYC.
SALES: J. I. Sopher & Co., 212-529-8888.
28 stories; 259 residential units.
Ready for occupancy.

COST

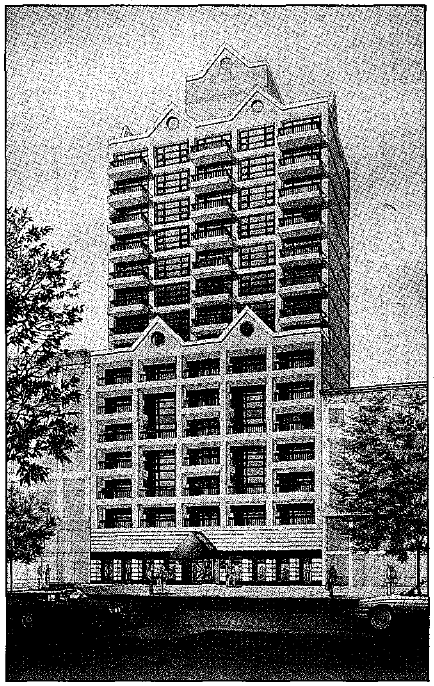
Unit	Sq. Ft.	Price	Common Charges
1-bdrm	629-861	$204-404K	$256-329
2-bdrm	1,032-1,266	$355-475K	$420-515

AMENITIES: Concierge, doorman, garden, health club with 20' x 43' swimming pool, intrusion alarms in apartments, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Oak-parquet floors. Some: Fireplace, eat-in kitchen, pass-through kitchen, marble powder room, terrace, greenhouse windows.

CEILING HEIGHTS: 8'3"–9'3".

THE MILAN



120 West 23rd Street, NYC.
RENTALS: The Feathered Nest, Inc., 212-463-9000.
15 stories; 42 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq. Ft.	Rent
1-bdrm	600-777	$1,300-1,700
2-bdrm	965-1,035	$2,000-2,400
3-bdrm	1,250	$3,100-3,500

AMENITIES: Baby-sitting, concierge, doorman, valet dry cleaning, pets allowed, intrusion alarms in apartments, audio-visual security system, maid and valet services.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, marble bathroom, oak-parquet floors, foyer, terrace, whirlpool bath, floor-to-ceiling windows, wall-to-wall windows. Some: Carpeting, walk-in closet, dressing room, fireplace, pass-through kitchen, marble powder room.

CEILING HEIGHT: 9'10".

THE LEX

50 Lexington Avenue, NYC.
SALES: J. I. Sopher & Co., 212-303-4111.
26 stories; 185 residential units.
Condop building.
Projected occupancy date: Winter 1987/88.

COST: To be determined.

AMENITIES: Exercise room with sauna and swimming pool, lobby attendant, mail-and-package room, audio-visual security system, rooftop sun deck.

The "YES LOAN" that comes with six "NO's"

HERE IS HOW WE SAY "YES":

NO	**POINTS**	The best "NO" of all
NO	**NEGATIVE AMORTIZATION**	Your balance goes DOWN with every payment
NO	**PREPAYMENT PENALTY**	Pay off your loan WITHOUT PENALTY
NO	**RATE WORRIES**	Your rate's locked in on receipt of a completed APPLICATION
NO	**LONG WAIT**	Approval in just 7 business days
NO	**HASSLE**	Our customer service reps will guide you through our EASY application

Your rate will apply for the first six months and may change without notice prior to receipt of your application. Of course, approval is subject to a satisfactory appraisal and credit verification.

(212) 883-6500

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Equal Housing Lender
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How To Fulfill Three of Your Deepest Longings On $135,000 and a Toothbrush

THE VILLAS • NORWICH INN & SPA •

Call 1-800-338-0649 now for your Free Information Portfolio

The Villas at The Norwich Inn & Spa are luxury, country getaways in historic Connecticut that, for a fortunate few, will bring the fulfillment of three deep longings.

1 Your Longing For A Country Counterpoint to Your City Lifestyle

Picture yourself...relaxing on your private terrace in the woods overlooking the impeccable Norwich Golf Course—a stone's throw from the beautiful Norwich Inn & Spa. It's the start of another perfect weekend.

You enter your country suite or duplex penthouse *completely furnished in gracious "country inn" style*—including French doors, fireplace, wing-back chairs, a full-equipped, modern kitchen...even cutlery and china are provided. *All you really need to bring is your toothbrush.*

And both maid service and room service, at your option, are a phone call away.

2 Your Longing For Moments of Total Relaxation, Re-creation and Renewal

You consider the options a short stroll from your villa: golf, tennis, swimming plus a world-class Spa with exercise room, sauna, whirlpool, massage, and more—not to mention a great pub and gourmet restaurant next door.

And you're only a short drive from historic towns like Mystic and Old Lyme with great beaches and sailing.

You realize that your Villa has been an important investment in your life, health and total well-being.

3 Your Longing For A Great Country Place Under $150,000

According to New York Magazine (May 25, 1987), the Norwich, Connecticut area is one of the last bastions of prime real estate oppportunity within easy driving distance of New York City. So you came to the right place.

You're especially pleased that you got in on pre-construction prices starting at $135,000. And whenever you're not using your Villa, you may, if you wish, make it available for rental to the clientele of The Norwich Inn & Spa.

You think how fortunate it is that you quit dreaming of a week-end getaway and got one—got the best one at the best price.

These could be your thoughts on a weekend in the near future... but you must act quickly. Call toll-free now for directions to The Villas and for your Free Information Portfolio.

FOR FREE INFORMATION PORTFOLIO CALL NOW:

1-800-338-0649 EXT. 15
OR **(203) 889-8010** EXT. 15

The Villas at the Norwich Inn & Spa
Route 32, Norwich, Connecticut 06360
Sales and Marketing by Studnicky & Co.

The complete offering terms are in an offering plan available from the sponsor. This advertisement is not an offering in the states of New Jersey and Massachusetts. Units for handicapped also available.

Something This Longed For Won't Last Long

APARTMENTS: All: Marble bathroom, Asian-oak floors. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, fireplace, foyer, pass-through kitchen, floor-to-ceiling windows, knee-to-ceiling windows, wraparound windows.

CEILING HEIGHTS: 8'1"–9'2".

WINDSOR COURT

151, 155 East 31st Street, NYC.
RENTALS: Milford Management, 212-684-5900.
30 stories (2 buildings); 705 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	500–700	$1,250–1,670
1-bdrm	650–700	$1,515–1,825
2-bdrm*	1,000	$2,050–2,375
3-bdrm*	1,100	$2,570–3,200

*Includes convertibles.

AMENITIES: Automatic teller machine, banquet/meeting room, concierge, doorman, valet dry cleaning, attended garage, garden, health club (fee) with 20' x 40' swimming pool, housekeeping services, laundry room on every floor, pets allowed, intrusion alarms in apartments, audio-visual security system, rooftop sun deck, maid and valet services.

APARTMENTS: All: Oak-parquet floors, oversize windows. Some: Bathroom adjoining each bedroom, walk-in closet, formal dining room, dressing room, foyer, room-size entry gallery, eat-in kitchen, pass-through kitchen, powder room, bay windows.

CEILING HEIGHT: 8'6".

MIDTOWN

34th Street–57th Street
Hudson River–East River

THE HORIZON

415 East 37th Street, NYC.
SALES: The Marketing Directors, Inc.,
Beth Dahlman, 212-686-6363.
43 stories; 411 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	560–767	$198–251K	$222–289
1-bdrm*	697–1,089	$209–434K	$263–409
2-bdrm*	1,130–1,529	$445–623K	$426–576
3-bdrm	1,614–2,222	$665–975K	$612–837

*Includes convertibles.

AMENITIES: Automatic teller machine, banquet/meeting room, business center, card room, child-care center/nursery, concierge, photography darkroom, doorman, exercise and treatment rooms, valet dry cleaning, attended garage, rooftop health club with 20' x 38' swimming pool, limousine service, intrusion alarms in apartments, audio-visual security system, indoor jogging track.

APARTMENTS: All: Oak-parquet floors. Some: Balcony, walk-in closet, foyer, pantry, marble powder room, washer/dryer, floor-to-ceiling windows.

CEILING HEIGHT: 8'3".

THE CORINTHIAN

330 East 38th Street, NYC.
SALES: M. J. Raynes Incorporated, 212-972-9400.
57 stories; 863 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq.Ft.	Price	Common Charges
Studio	520-629	$195-239K	$165-206
1-bdrm	763-1,134	$248-492K	$243-361
2-bdrm	1,171-1,429	$425-800K	$372-455
3-bdrm	1,666-1,699	$665-745K	$530-540
Penthouse			
1-bdrm	967	$430K	$308
2-bdrm	1,185-1,546	$900-1,250K	$377-492
3-bdrm	1,666	$1,350K	$530
Duplex			
2-bdrm	1,556	$1,250K	$495
Triplex penthouse			
4-bdrm	2,322	$1,850K	$738

AMENITIES: Banquet/meeting room, business center, children's playroom, concierge, doorman, valet dry cleaning, attended garage, health club with 27' x 50' swimming pool, housekeeping services, limousine service, landscaped plaza, intrusion alarms in apartments, audio-visual security system, landscaped rooftop sun deck, maid and valet services.

APARTMENTS: All: Marble bathroom, oak-parquet floors, knee-to-ceiling windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, formal dining room, room-size entry gallery, foyer, marble powder room, terrace.

CEILING HEIGHT: 8'2".

RIVERBANK WEST

555 West 42nd Street, NYC.
RENTALS: Harry Macklowe Real Estate Company, Inc., Scott Burke, 212-564-4200.
44 stories; 418 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	386-413	$1,010-1,150
1-bdrm	513-702	$1,140-1,780
2-bdrm	866-1,046	$1,800-3,070
3-bdrm	1,107-1,126	$2,550-2,640

It's Washington Market Park in TriBeCa. Two beautiful acres, managed by a private association. Where the kids who'll live at Dalton on Greenwich will enjoy one of the biggest, most beautiful front yards in town. For tag, catch, hide-and-seek. And a park at our doorstep is just the beginning. The neighborhood has everything else a family needs.

Dalton on Greenwich offers a wide variety of intelligently designed condominium apartments and loft-style plans that are absolutely perfect for growing families. There's a private garden courtyard and a large rooftop sun terrace with magnificent views. The entrance is attended and a concierge is on duty 24 hours a day. To keep an eye on your deliveries, messages and children.

This fall, school buses will stop at the door…for the kids who don't attend the school at the corner or one of the fine pre-schools and private schools within walking distance.

Dalton on Greenwich may not be the only place to raise a family in New York. But we challenge anyone to name a better or more affordable place. Come take a look at our models, any day from 10 to 7. And you may call ahead for a private appointment: (212) 693-2700.

Park-view studios from $175,000.
Park-view one-bedrooms from $246,000.
Park-view two-bedrooms from $340,000.
Three-bedroom combinations and loft-style apartments also available.

303 Greenwich Street, New York, New York 10013.

DALTON on GREENWICH

Now there's a place in Manhattan where kids can run free.

Sponsor:
165 Chambers Street Associates, L.P. Exclusive sales and marketing agent: M.J. Raynes Incorporated.
The complete offering terms are in an offering plan available from the sponsor.

DOWNTOWN

1. Dalton on Greenwich
303 Greenwich Street
212-693-2700

GREENWICH VILLAGE

2. The Perry & West Apartments
167 Perry Street
212-255-2737

LOWER MIDTOWN

3. The Milan
120 West 23rd Street
212-463-9000
4. The Towers at London Terrace
410 West 24th Street
212-645-8899
5. The Lex
50 Lexington Avenue
212-303-4111

MIDTOWN

6. The Horizon
415 East 37th Street
212-686-6363
7. Turtle Bay Towers
310 East 46th Street
212-984-1700

UPPER EAST SIDE

8. Le Chambord
350 East 72nd Street
212-744-4450

YORKVILLE

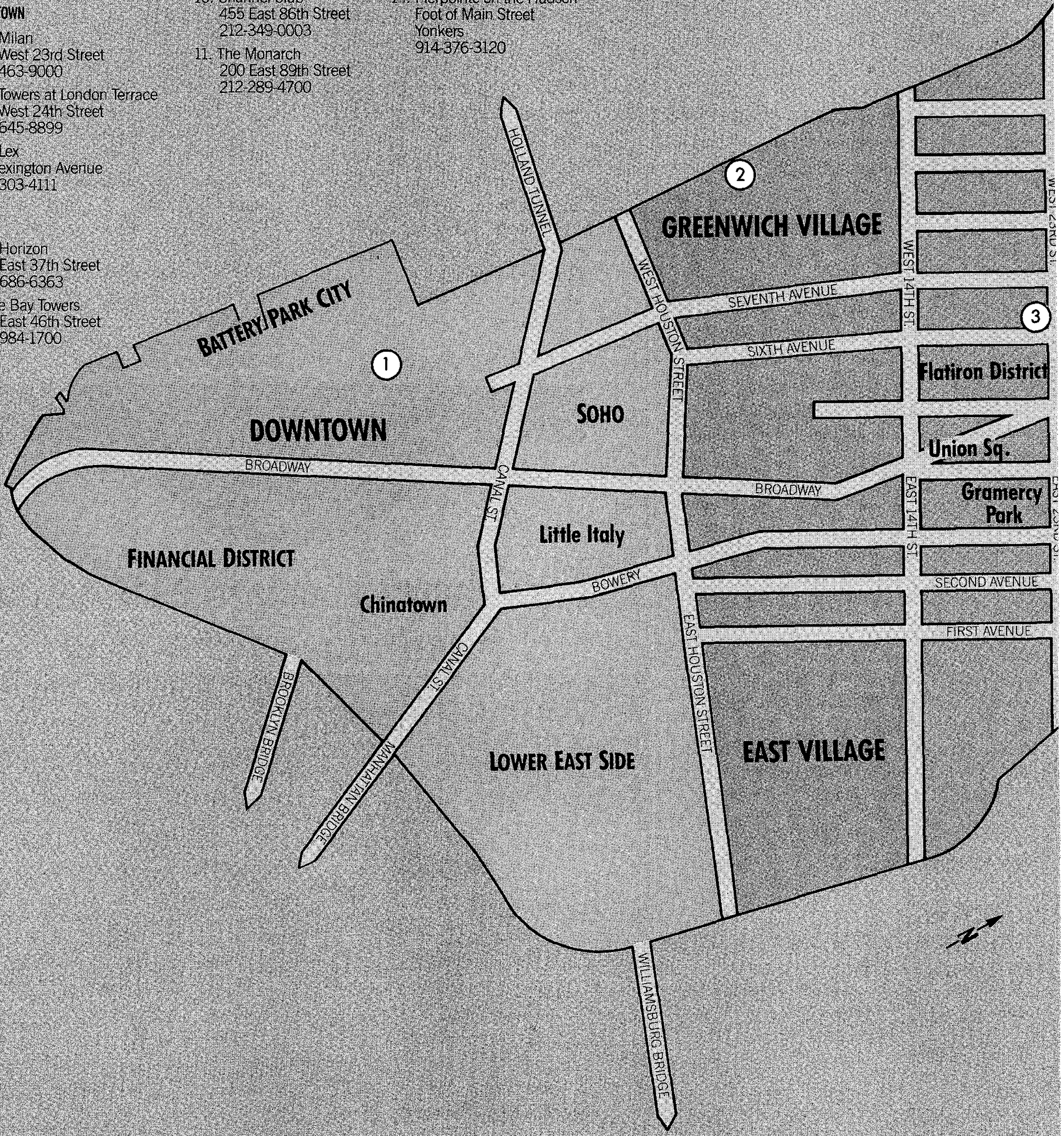
9. The Colorado
201 East 86th Street
212-860-7200
10. Channel Club
455 East 86th Street
212-349-0003
11. The Monarch
200 East 89th Street
212-289-4700

UPPER WEST SIDE

12. Central Park Place
301 West 57th Street
212-704-9955
13. Key West
750 Columbus Avenue
212-316-1000

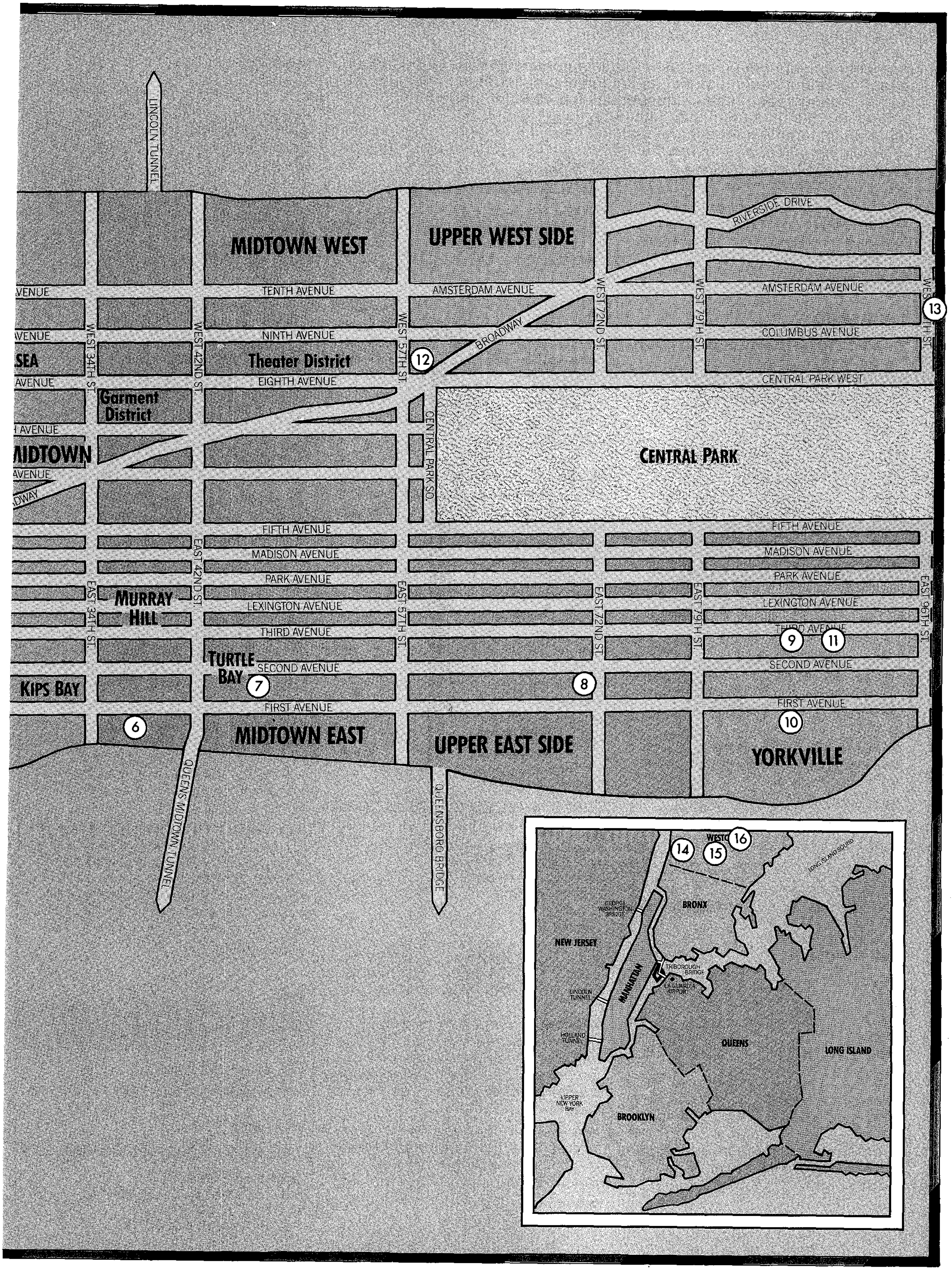
WESTCHESTER

14. Pierpointe on the Hudson
Foot of Main Street
Yonkers
914-376-3120
15. The Classic
50 East Hartsdale Avenue
Hartsdale
914-683-8095
16. Cobblefield
One Cobblefield Road
White Plains
914-682-0002



HOLLAND TUNNEL
②
GREENWICH VILLAGE
WEST 14TH ST.
SEVENTH AVENUE
SIXTH AVENUE
WEST HOUSTON STREET
③
Flatiron District
BATTERY PARK CITY
①
SOHO
DOWNTOWN
Union Sq.
BROADWAY
CANAL ST.
BROADWAY
EAST 14TH ST.
Gramercy Park
Little Italy
FINANCIAL DISTRICT
BOWERY
SECOND AVENUE
Chinatown
FIRST AVENUE
EAST HOUSTON STREET
CANAL ST.
BROOKLYN BRIDGE
MANHATTAN BRIDGE
LOWER EAST SIDE
EAST VILLAGE
N
WILLIAMSBURG BRIDGE

ADVERTISERS' GUIDE TO THE NEW REAL ESTATE


LINCOLN TUNNEL
MIDTOWN WEST
UPPER WEST SIDE
RIVERSIDE DRIVE
TENTH AVENUE
AMSTERDAM AVENUE
NINTH AVENUE
COLUMBUS AVENUE
EIGHTH AVENUE
CENTRAL PARK WEST
BROADWAY
WEST 34TH ST
WEST 42ND ST
WEST 57TH ST
WEST 72ND ST.
WEST 79TH ST
Theater District
Garment District
MIDTOWN
CENTRAL PARK SO.
CENTRAL PARK
FIFTH AVENUE
MADISON AVENUE
PARK AVENUE
LEXINGTON AVENUE
THIRD AVENUE
SECOND AVENUE
FIRST AVENUE
EAST 34TH ST
EAST 42ND ST
EAST 57TH ST
EAST 72ND ST
EAST 79TH ST
EAST 96TH ST
MURRAY HILL
TURTLE BAY
KIPS BAY
MIDTOWN EAST
UPPER EAST SIDE
YORKVILLE
QUEENS MIDTOWN TUNNEL
QUEENSBORO BRIDGE
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LONG ISLAND SOUND
GEORGE WASHINGTON BRIDGE
BRONX
NEW JERSEY
TRIBOROUGH BRIDGE
LA GUARDIA AIRPORT
LINCOLN TUNNEL
MANHATTAN
HOLLAND TUNNEL
QUEENS
LONG ISLAND
UPPER NEW YORK BAY
BROOKLYN

AMENITIES: Baby-sitting, business center with computer, secretarial services, and telex, concierge, doorman, valet dry cleaning, attended garage, garden, health club (fee) with 25' x 50' swimming pool, pets allowed, intrusion alarms in apartments, audio-visual security systems, 24-hour security guard, bicycle storage room, rooftop sun deck, valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, walk-in closet, oak-parquet floors, foyer, knee-to-ceiling windows. Some: Balcony, eat-in kitchen, pass-through kitchen, terrace.

CEILING HEIGHT: 8'4".

THE ELLINGTON

260 West 52nd Street, NYC.
RENTALS: J. I. Sopher & Co., 212-245-8181.
29 stories; 215 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	480-574	$1,160-1,286
1-bdrm	671-776	$1,350-1,755
2-bdrm	929-982	$2,000-2,650
Penthouse		
Studio	475	$1,310
1-bdrm	616-713	$2,100-2,200
2-bdrm	929-982	$2,700-3,400
Terrace apartment		
1-bdrm	616-713	$2,200-2,300
2-bdrm	966-982	$3,000-4,000

AMENITIES: Concierge, doorman, valet dry cleaning, health club, limousine service, pets allowed, intrusion alarms in apartments, audio-visual security system, PBX intercom, valet services.

APARTMENTS: All: Oak-parquet floors, foyer, pass-through kitchen. Some: Balcony, walk-in closet, fireplace, terrace.

CEILING HEIGHTS: 8'-11'.

MIDWEST COURT

410 West 53rd Street, NYC.
RENTALS: Rockrose Development Corp., John Albert, 212-245-7333, 212-697-4422.
7 stories; 220 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	415-470	$995-1,125
1-bdrm	515-615	$1,185-1,355
2-bdrm	827-975	$1,785-1,875
Duplex		
Studio	572-670	$1,480-1,530
1-bdrm	700-905	$1,830-2,030
2-bdrm	1,115-1,285	$2,430-2,530

AMENITIES: Lobby attendant, landscaped garden, pets allowed, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Oak-parquet floors. Some: Bathroom adjoining each bedroom, walk-in closet, basement recreation room.

CEILING HEIGHT: 8'6".

CITYSPIRE

150 West 56th Street, NYC.
SALES: James Charles Stewart, Inc., 212-333-3900.
73 stories; 340 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	475-540	$200-254K	$280-338
1-bdrm	845-910	$256-444K	$350-540
2-bdrm	1,100-1,600	$383-848K	$641-1,018
3-bdrm	2,014	$1,508-1,636K	$1,883-1,966
Duplex penthouse			
2-bdrm	1,947	$1,010-1,258K	$1,201-1,428
3-bdrm	2,160-2,224	$1,546-1,834K	$1,831-2,235

*Real-estate tax included.

AMENITIES: Baby-sitting, banquet/meeting room, billiards room, business center with computer, fax, secretarial services, and telex, catering, concierge, doorman, valet dry cleaning, attended garage, health club with 50' swimming pool, housekeeping services, limousine service, media lounge, pets allowed, room service, intrusion alarms in apartments, audio-visual security systems, butler, maid, and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern Asian-cherrywood floors, foyer, knee-to-ceiling windows. Some: Balcony, walk-in closet, pass-through kitchen, marble powder room, whirlpool bath, wraparound windows.

CEILING HEIGHTS: 8'6"-18'.

SYMPHONY HOUSE

235 West 56th Street, NYC.
RENTALS: The Marketing Directors, Inc., Carol Klarman, 212-245-6660.
43 stories; 480 residential units.
Ready for occupancy.

COST

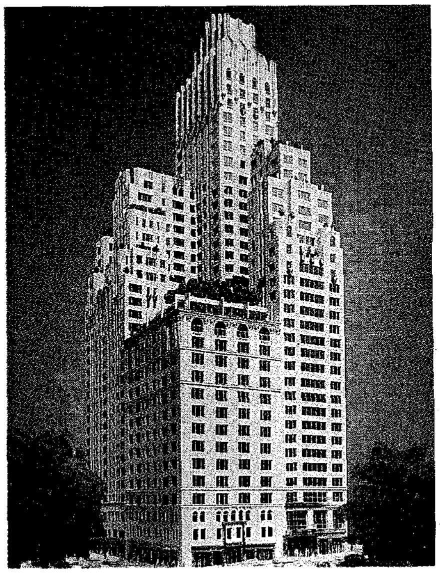
Unit	Sq. Ft.	Rent
Studio	446-649	$1,300-1,995
1-bdrm	571-644	$1,550-2,045
2-bdrm	946-1,153	$2,275-2,650

AMENITIES: Concierge, doorman, valet dry cleaning, garage, health club (fee) with 20' x 40' swimming pool, laundry room on every floor, meeting room, pets allowed, intrusion alarms in apartments, rooftop sun deck, outdoor running track, maid and valet services.

APARTMENTS: All: Oak-parquet floors, oversize windows. Some: Balcony, bathroom adjoining each bedroom, marble bathroom, walk-in closet, pass-through kitchen.

CEILING HEIGHT: 8'3".

TRUMP PARC



106 Central Park South, NYC.
SALES: The Trump Organization, 212-247-7000.
38 stories; 340 residential units.
Projected occupancy date: Winter 1987/88.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	300-550	$170-400K	$183-375
1-bdrm	600-1,000	$200-600K	$300-563
2-bdrm	1,100-2,800	$480-3,000K	$600-900
3-bdrm	1,600-3,600	$1,500-3,010K	$900-1,545
4-bdrm	4,000	$3,050-3,400K	$1,220

AMENITIES: Baby-sitting, concierge, doorman, valet dry cleaning, attended garage, housekeeping services, limousine service, pets allowed, room service, intrusion alarms in apartments, audio-visual security system, 24-hour security guards, butler, maid, and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, herringbone-pattern teak floors, foyer, marble powder room, washer/dryer, floor-to-ceiling windows. Some: Balcony, formal dining room, dressing room, private elevator, room-size entry gallery, eat-in kitchen, terrace, whirlpool bath.

CEILING HEIGHTS: 8'6"-14'.

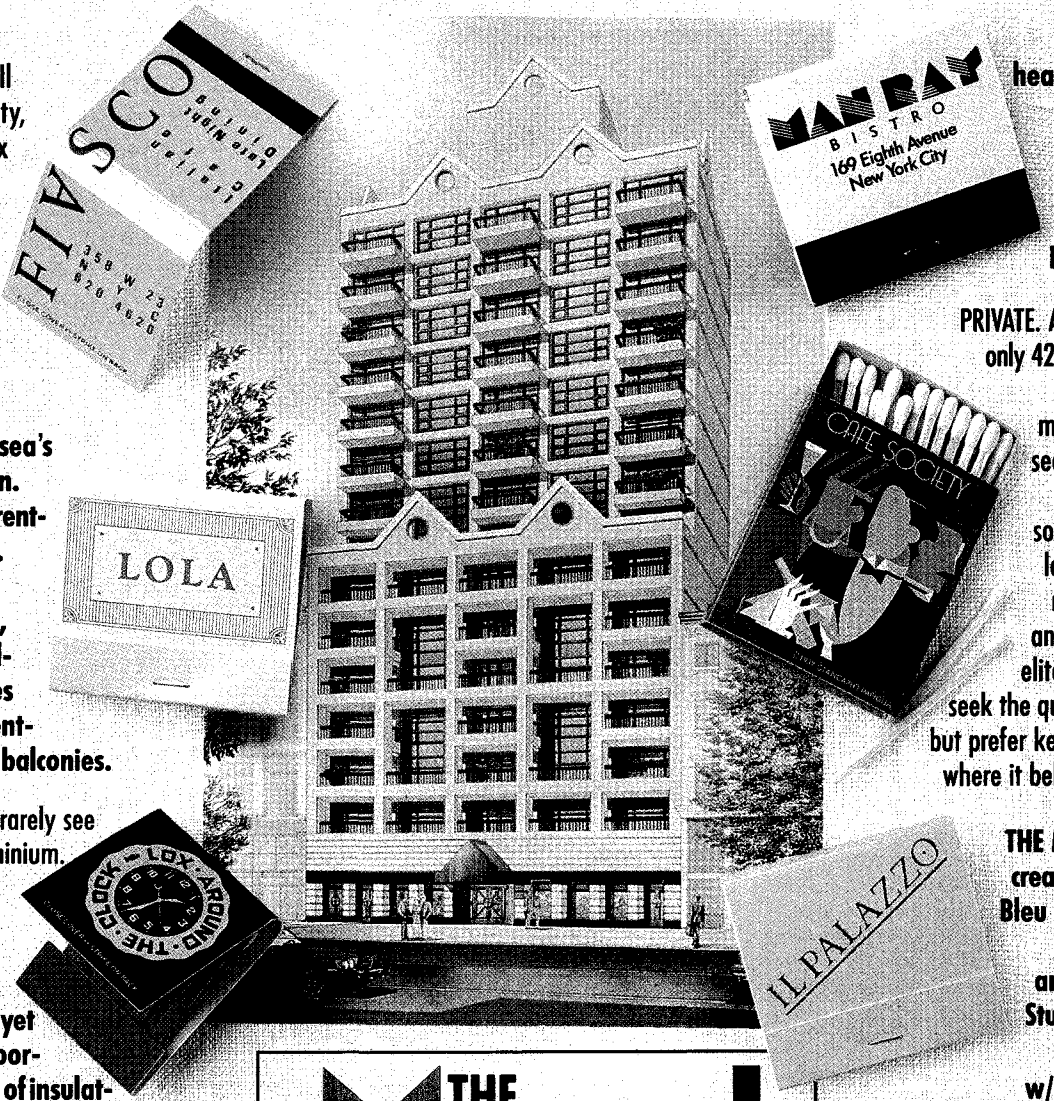
UPPER EAST SIDE

57th Street-96th Street
Fifth Avenue-East River

EVANS VIEW

303 East 60th Street, NYC.
SALES: J. I. Sopher & Co., 212-303-4222.
40 stories; 157 residential units.
Projected occupancy date: Fall 1987.

"Presenting opulent *rent-stabilized** homes in Chelsea's only architectural *masterpiece.*



CHELSEA. Home of Il Palazzo, Cafe Society, Man Ray Bistro, Lox Around the Clock, Harvey's Chelsea, Lola and Fiasco ...That's Chelsea, the playground of today's achievers.

THE MILAN. Chelsea's newest attraction. Only 42 units of rent-stabilized luxury. Studios and 1, 2, & 3 bedrooms, many with wood-burning fireplaces and entertainment-scale terraces or balconies.

QUALITY. Like you rarely see in a luxury condominium. And you never see in a rental.

THE MILAN. So near the action, yet so peaceful. A floor-to-ceiling curtain of insulating glass brings in the sun and stars while shutting out the City's noises. Interior quiet is further enhanced through advanced noise-prevention engineering and the most technologically advanced heating and air conditioning system anywhere. One that allows precise temperature control.

PRIVATE. A limited edition of only 42 units, and no more than four apartments per floor. The security of a 24 hour attended lobby—a soaring, peak-roofed lobby done in glass, marble, mahogany and brass. A home for elite New Yorkers who seek the quality of ownership but prefer keeping their money where it belongs. In the bank.

THE MILAN. A design creation with Cordon Bleu kitchens, marble whirlpool baths and realistic rents.
Studios from $1290
1 BR, 1½ Baths w/WBF from $1690
2 BR with 2 or 2½ Baths from $1990
3 BR with 2½ Baths from $2990.

Come see New York's newest work of art. It can be yours, if you know where to go.

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*Pursuant to section 421A of the Real Property Tax Law.

COST

Unit	Sq. Ft.	Price
Studio	617	$229–292K
1-bdrm	701–835	$240–472K
2-bdrm	1,109–1,298	$348–686K
Penthouse		
1-bdrm	957	$660K
2-bdrm	1,124	$729K

AMENITIES: Concierge, doorman, observatory, recreation room, intrusion alarms in apartments, video intercom, rooftop sun deck with whirlpool bath.

APARTMENTS: All: Marble bathroom, parquet floors. Some: Pass-through kitchen, terrace.

CEILING HEIGHT: 8′6″.

THE ROYALE

188 East 64th Street, NYC.
SALES: James Charles Stewart, Inc., 212-750-0066.
42 stories; 205 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	745–920	$277–453K	$385–475
2-bdrm	1,299–1,347	$606–686K	$665–695
Penthouse			
3-bdrm	2,438	$2,305K	$1,260
Duplex			
3-bdrm	2,220	$1,563K	$1,147
Duplex penthouse			
3-bdrm	3,157	$2,897K	$1,631
5-bdrm	3,772	$3,489K	$1,949

*Real-estate tax included.

AMENITIES: Baby-sitting, banquet/meeting room, catering, concierge, conservatory with baby-grand piano, doorman, valet dry cleaning, attended garage, garden, 24-hour gatekeeper, housekeeping services, laundry room on every floor, limousine service, lounge, mail room, package room, pets allowed, room service, intrusion alarms in apartments, audio-visual security systems, butler, maid, and valet services.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, marble bathroom, hand-laid rosewood floors, knee-to-ceiling windows, wall-to-wall windows. Some: Walk-in closet, formal dining room, room-size entry gallery, fireplace, foyer, eat-in kitchen, pass-through kitchen, marble powder room, terrace, washer/dryer, whirlpool bath.

CEILING HEIGHTS: 9′–18′.

LE CHAMBORD

350 East 72nd Street, NYC.
SALES: The Marketing Directors, Inc., 212-744-4450.
23 stories; 39 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
2-bdrm	1,049–1,426	$470–720K	$698–949
3-4 bdrm	2,654–2,808	$1,135–1,410K	$1,766–1,869
Duplex			
2-bdrm	1,671	$990K	$1,112
3-bdrm	2,046	$1,300K	$1,362

AMENITIES: Baby-sitting, catering, concierge, doorman, valet dry cleaning, garden, housekeeping services, limousine service, pets allowed, intrusion alarms in apartments, audio-visual security systems, butler, maid, and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closets, room-size entry gallery, hand-laid, herringbone-pattern Asian-oak floors, foyer, washer/dryer, whirlpool bath. Some: Balcony, formal dining room, dressing room, fireplace, garden, marble powder room, terrace, floor-to-ceiling windows, greenhouse windows, knee-to-ceiling windows.

CEILING HEIGHTS: 9′2″–18′4″.

RIVERTERRACE

515 East 72nd Street, NYC.
RENTALS: Harry Macklowe Real Estate Company, Inc., Jennifer Smith, 212-988-5551.
41 stories; 410 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
Studio	488–536	$1,462
1-bdrm	574–728	$1,730–2,085
2-bdrm	897–1,047	$2,860–3,800
3-bdrm	1,218	$3,400–4,400

AMENITIES: Automatic teller machine, banquet/meeting room, business center with secretarial services and telex, concierge, doorman, valet dry cleaning, attended garage, sculpture garden, health club (fee) with 24′ x 60′ swimming pool, squash and paddleball courts, rooftop lounge with piano, pets allowed, screening room, intrusion alarms in apartments, rooftop sun decks.

APARTMENTS: All: Bathroom adjoining each bedroom, oak-parquet floors, foyer, knee-to-ceiling windows. Some: Balcony, walk-in closet, eat-in kitchen, pass-through kitchen, marble powder room, terrace.

CEILING HEIGHT: 8′3″.

THE PROMENADE

530 East 76th Street, NYC.
SALES: The Marketing Directors, Inc., Susan Pagano-Saland, 212-570-9000.
39 stories; 218 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	680–1,079	$328–584K	$476–756
2-bdrm	1,109–1,768	$560–845K	$776–1,238
3-bdrm	1,460–2,517	$780–1,495K	$1,023–1,785
4-bdrm	2,912	$1,575K	$2,041
Duplex penthouse			
2-bdrm	2,916–2,918	$1,700–2,100K	$2,043–2,045
3-bdrm	2,441	$2,500K	$1,710
4-bdrm	3,032–3,082	$2,400–2,700K	$2,097–2,160

*Real-estate tax included.

AMENITIES: Banquet/meeting room, business center with computer and telex, concierge, doorman, attended garage, health club with 20′ x 40′ swimming pool and solarium, limousine service, nursery, intrusion alarms in apartments, audio-visual security system, maid and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern oak floors, pass-through kitchen. Some: Balcony, walk-in closet, den, formal dining room, foyer, marble powder room, washer/dryer.

CEILING HEIGHT: 9′.

80TH AT MADISON

45 East 80th Street, NYC.
SALES: Jason Reed, 212-628-3600.
26 stories; 50 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	885–894	$400K	$600
2-bdrm	1,660–1,777	$810–981K	$1,244
3-bdrm	2,500	$1,850–2,750K	$1,754
Duplex			
2-bdrm	1,953	$1,250–1,550K	$1,367
3-bdrm	2,500	$1,550–1,750K	$1,730

*Real-estate tax included.

AMENITIES: Concierge, doorman, valet dry cleaning, limousine service, pets allowed, audio-visual security system, valet services.

APARTMENTS: All: Marble bathroom, walk-in closet, Brazilian-cherrywood floors, washer/dryer, whirlpool bath. Some: Balcony, bathroom adjoining each bedroom, card-access elevator, room-size entry gallery, eat-in kitchen, marble powder room, terrace.

CEILING HEIGHTS: 8′5″–9′.

YORKVILLE

79th Street–96th Street
Park Avenue–East River

52 EAST END AVENUE

52 East End Avenue, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-753-0157.
40 stories; 81 residential units.
Projected occupancy date: Spring 1988.

COST: To be determined.

AMENITIES: Concierge, doorman, valet dry cleaning, limousine service, six-story atrium lobby with waterfall, pets allowed, intrusion alarms in apartments, audio-visual security systems, valet services.

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APARTMENTS: All: Marble bathroom, whirlpool bath, knee-to-ceiling windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, formal dining room, fireplace, foyer, eat-in kitchen, marble powder room, terrace, washer/dryer.

CEILING HEIGHT: 8′9″.

THE AMERICA

300 East 85th Street, NYC.
SALES: James Charles Stewart, Inc., 212-734-3200.
37 stories; 199 residential units.
Condop building.
Ready for occupancy.

COST

Unit	Sq.Ft.	Price	Maintenance
Studio	470-490	$161-170K	$506-517
1-bdrm	635-806	$173-233K	$531-793
2-bdrm*	954-2,000	$276-640K	$966-1,800

*Includes convertibles.

AMENITIES: Banquet/meeting room, bicycle storage room, concierge, valet dry cleaning, attended garage, garden, health club with 19′ x 26′ swimming pool, pets allowed, intrusion alarms in apartments, separate storage area.

APARTMENTS: All: Marble bathroom, Asian-cherrywood floors, foyer, knee-to-ceiling windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, eat-in kitchen, pass-through kitchen, marble powder room, whirlpool bath, wraparound windows.

CEILING HEIGHT: 8′10″.

THE COLORADO

201 East 86th Street, NYC.
RENTALS: Raskin, Matza & Cohen, Inc.
212-860-7200.
36 stories; 256 residential units.
Ready for occupancy.

COST

Unit	Rent
Studio	$1,070-1,275
1-bdrm	$1,500-1,790
2-bdrm*	$1,870-2,150

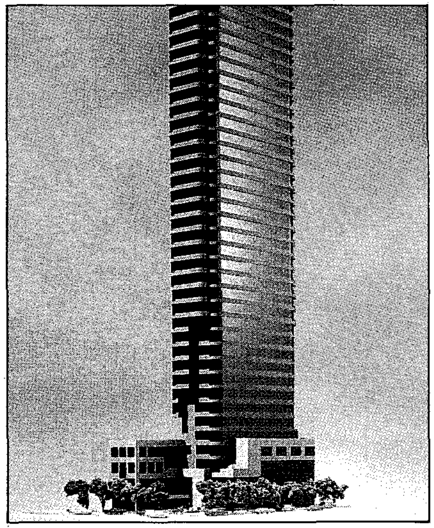
*Convertible.

AMENITIES: Doorman, valet dry cleaning, pets allowed, rooftop sun deck.

APARTMENTS: All: Oak-parquet floors, oversize windows. Some: Bathroom adjoining each bedroom, walk-in closet, foyer, eat-in kitchen, pass-through kitchen, powder room.

CEILING HEIGHT: 8′4″.

CHANNEL CLUB



455 East 86th Street, NYC.
SALES: M. J. Raynes Incorporated, 212-349-0003.
40 stories; 148 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	458-612	$170-218K	$266-315
1-bdrm	675-907	$243-385K	$392-527
2-bdrm	1,253-1,325	$591-850K	$720-770
3-bdrm	1,509-1,640	$641-1,035K	$870-953

Anything Less Is Just Mock Turtle.

When the racing-around-town gets to you, wouldn't it be nice to know you've got something special waiting for you when you get home? At Turtle Bay Towers, space, comfort, views and privacy come with the territory.

These are beautifully-finished cooperative residences. With 12-foot high ceilings, oversized storage lofts and room for spacious platforms that let you expand vertically and horizontally. And with views that remind you New York has the most exquisite skyline in the world.

Turtle Bay Towers. Unique homes for unique individuals. Anything less is just mock turtle.

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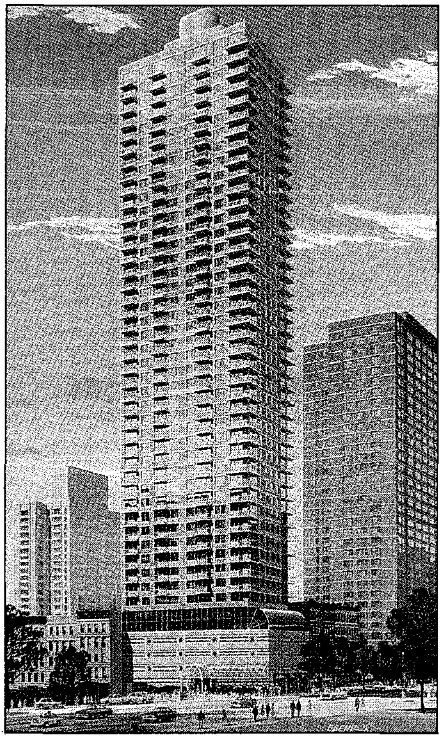
Penthouse			
2-bdrm	1,253-1,325	$770-850K	$728-770
3-bdrm	1,640	$1,075K	$953

AMENITIES: Automatic teller machine, concierge, doorman, valet dry cleaning, garden, health club with 20' x 40' swimming pool, media lounge, pets allowed, intrusion alarms in apartments, audio-visual security systems, separate storage area, wine cellar.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern oak floors, whirlpool bath, knee-to-ceiling windows. Some: Balcony, walk-in closet, formal dining room, fireplace, foyer, pass-through kitchen, marble powder room, washer/dryer.

CEILING HEIGHT: 8'6".

THE MONARCH



200 East 89th Street, NYC.
SALES: J. I. Sopher & Co., 212-289-4700.
45 stories; 263 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	560-776	$186-310K	$343-412
2-bdrm	1,011-1,200	$425-430K	$588-627
Duplex penthouse			
2-bdrm	1,322	$795-850K	$708-856

AMENITIES: Concierge, doorman, attended garage, garden, health club with 20' x 40' swimming pool, intrusion alarms in apartments.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, marble bathroom, walk-in closet, parquet floors, whirlpool bath. Some: Fireplace.

CEILING HEIGHTS: 8'4"–9'.

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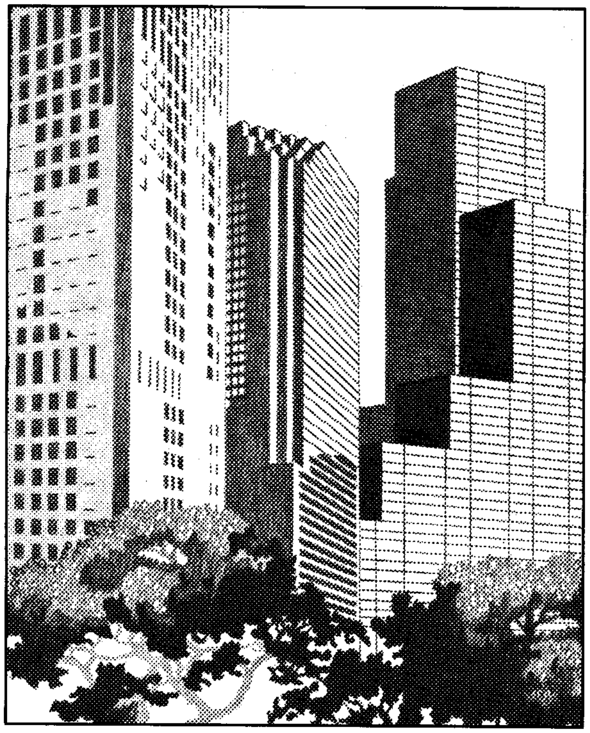

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THE WATERFORD

300 East 93rd Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-996-7000.
47 stories; 230 residential units.
Projected occupancy date: Winter 1987/88.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	444	$135-167K	$228
1-bdrm[1]	639-802	$194-282K	$367-388
2-bdrm	873-1,101	$282-380K	$422-498

*Real-estate tax included.
[1] Includes convertibles.

AMENITIES: Banquet/meeting room, concierge, doorman, garden solarium, health club, pets allowed, intrusion alarms in apartments, audio-visual security systems, rooftop sun deck.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closets, herringbone-pattern, Asian-oak floors, foyer, knee-to-ceiling windows. Some: Balcony, formal dining room, pass-through kitchen, marble powder room, bay windows, wall-to-wall windows, wraparound windows.

CEILING HEIGHT: 8′6″

UPPER WEST SIDE

57th Street–96th Street
Hudson River–Central Park West

CENTRAL PARK PLACE

301 West 57th Street, NYC.
SALES: Manhattan Marketing, Inc., Darlene Krimetz, 212-704-9955.
56 stories; 300 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	350-670	$140-270K	$160-300
1-bdrm	450-890	$165-675K	$200-400
2-bdrm	1,030-1,830	$450-1,820K	$470-840
Penthouse 3-bdrm*	2,710-3,550	$2,800-3,900K	$1,240-1,630

*Convertible.

AMENITIES: Baby-sitting, banquet/meeting room, business center with computer, catering, concierge, private dining club, doorman, valet dry cleaning, elevator operator, health club with 25′ x 49′ swimming pool, limousine service, pets allowed, intrusion alarms in apartments, audio-visual security system, maid and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, oak floors, washer/dryer, knee-to-ceiling windows, oversize windows. Some: Marble bathroom, walk-in closet, formal dining room; fireplace, eat-in kitchen, pass-through kitchen, marble powder room, terrace, whirlpool bath, bay windows.

CEILING HEIGHT: 9'.

THE ALFRED

161 West 61st Street, NYC.
SALES: Triboro Properties, 212-956-3999.
38 stories; 224 residential units.
Projected occupancy date: Fall 1987.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	822-940	$227-337K	$345-557
2-bdrm	1,200-1,302	$361-512K	$555-638
Duplex			
1-bdrm	1,167	$295-337K	$557

AMENITIES: Concierge, doorman, valet dry cleaning, health club with 17' x 75' swimming pool, housekeeping services, pets allowed, intrusion alarms in apartments, audio-visual security systems, 24-hour security guard, maid and valet services.

APARTMENTS: All: Marble bathroom, oak-parquet floors, foyer, washer/dryer, whirlpool bath. Some: Balcony, bathroom adjoining each bedroom, pass-through kitchen, powder room, terrace, floor-to-ceiling windows, knee-to-ceiling windows, wraparound windows.

CEILING HEIGHT: 8'4".

HELMUT JAHN, ARCHITECT

I think New York has managed its growth very well over the past three decades, but I worry now that the pressure to downzone, while well meant, could lead to a slow loss of the incredible energy and vitality that is the essence of the city.

THE FITZGERALD

201 West 74th Street, NYC.
SALES: Ronald Millican, 212-769-2111.
16 stories; 92 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	426-498	$132-164K	$231-268
1-bdrm	611-795	$195-247K	$339-429

AMENITIES: Concierge, pets allowed, intrusion alarms in apartments, audio-visual security system, landscaped rooftop sun deck.

APARTMENTS: All: Marble bathroom, oak-parquet floors, oversize windows. Some: Balcony, walk-in closet, eat-in kitchen, pass-through kitchen.

CEILING HEIGHT: 8'10".

THE BROADWAY

2250 Broadway, NYC.
SALES: Corcoran Group Marketing, Inc., 212-496-5533.
20 stories; 124 residential units.
Projected occupancy date: Fall 1987.

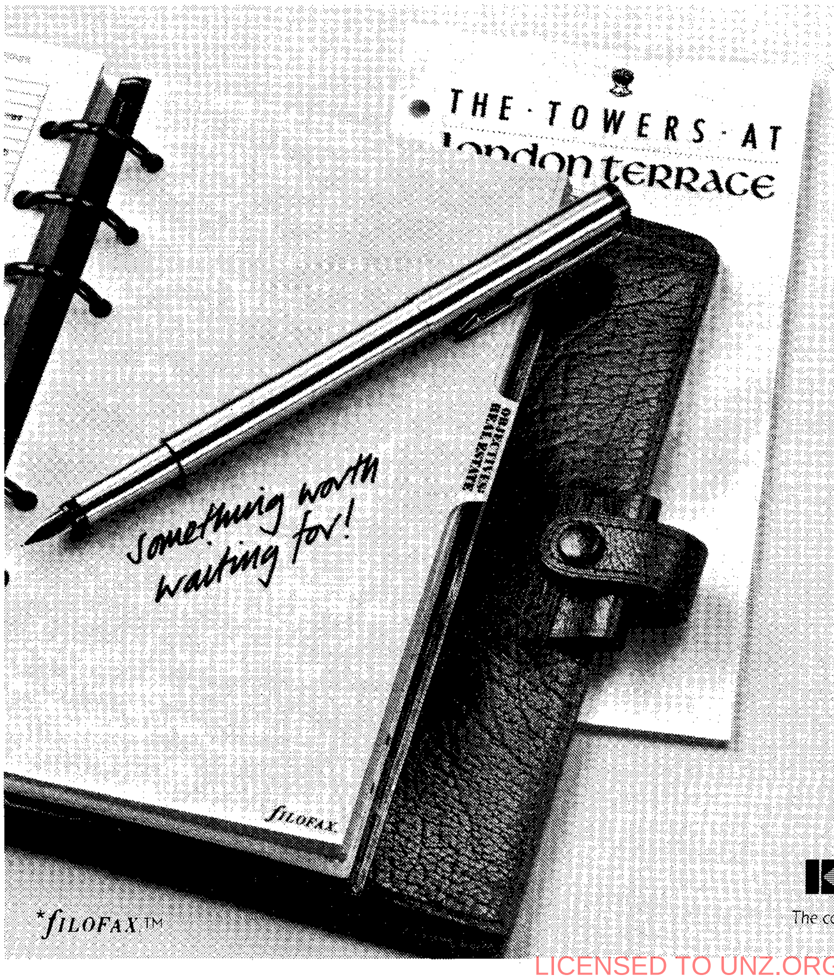
COST

Unit	Sq. Ft.	Price	Common Charges
Studio	430-753	$142-200K	$173-304
1-bdrm	651-739	$226-240K	$263-295
2-bdrm	981-1,100	$345-652K	$435-535
3-bdrm	1,419	$495K	$563
Penthouse			
1-bdrm	746	$335K	$304
2-bdrm	981	$485K	$403
Duplex			
2-bdrm	1,200-1,380	$496-499K	$512-576

AMENITIES: Concierge, landscaped courtyard, exercise room with steam room, pets allowed, intrusion alarms in apartments, audio-visual security systems.

APARTMENTS: All: Oak-parquet floors. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, dressing room, turnkey elevator, foyer, garden, pass-through kitchen, powder room, terrace, bay windows, greenhouse windows, wall-to-wall windows.

CEILING HEIGHTS: 8'4"–8'6".



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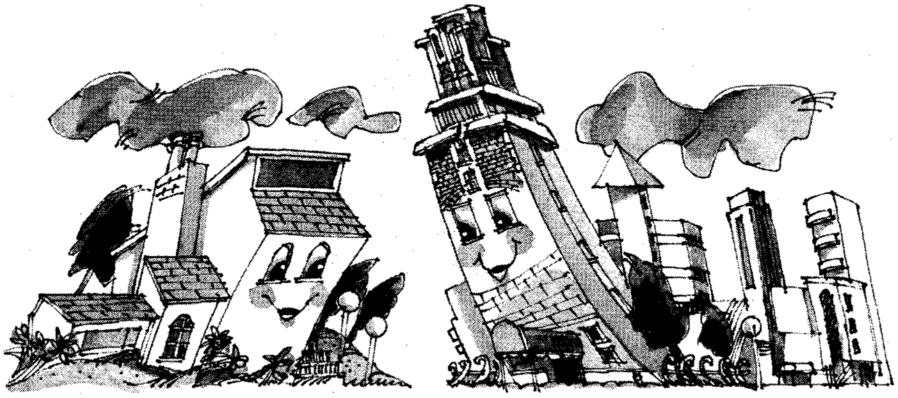

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MICHAEL GRAVES, ARCHITECT
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COLUMBUS TOWNHOUSE CONDOMINIUMS

103-105 West 89th Street, NYC.
SALES: Raskin, Matza & Cohen, Inc., Suzanne Aronstam, 212-877-4444.
6 stories; 13 residential units.
Projected occupancy date: Winter 1987/88.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	850	$325K	$258
Duplex			
2-bdrm	1,335-1,705	$465-675K	$394-553
Duplex penthouse			
3-bdrm	1,860-2,100	$790-850K	$662-688

AMENITIES: Valet dry cleaning, garage, pets allowed, intrusion alarms in apartments, PBX intercom, video intercom.

APARTMENTS: All: Whirlpool bath. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, fireplace, oak floors, oak-parquet floors, foyer, garden, pass-through kitchen, powder room, skylight, terrace, greenhouse windows, wraparound windows.

CEILING HEIGHTS: 8'8"–10'8".

SAVANNAH

250 West 89th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-724-1600.
18 stories, 141 residential units.
Condop building.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Maintenance
2-bdrm	951-1,135	$251-316K	$944-1,177
Duplex			
1-bdrm	780	$189K	$684
Duplex penthouse			
2-bdrm	1,203	$379K	$1,426
3-bdrm	1,531	$498K	$1,868

AMENITIES: Concierge, doorman, valet dry cleaning, attended garage, health club, laundry room on every floor, limousine service, lounge, pets allowed, intrusion alarms in apartments, audio-visual security system, rooftop sun deck, valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak-parquet floors, foyer, oversize windows. Some: Balcony, walk-in closet, formal dining room, fireplace, eat-in kitchen, pass-through kitchen, marble powder room, terrace, washer/dryer, whirlpool bath, wall-to-wall windows, wraparound windows.

CEILING HEIGHTS: 8', 16'.

THE NEW WEST

250 West 90th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-362-3883.
22 stories; 158 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	630	$212K	$342
2-bdrm	1,161-1,262	$368-413K	$651-696
Penthouse			
2-bdrm	1,168-1,217	$426-515K	$629-812
Duplex			
1-bdrm	808	$272K	$442
Duplex penthouse			
2-bdrm	1,558	$612K	$924

*Real-estate tax included.

AMENITIES: Concierge, doorman, health club with 14′ x 30′ swimming pool, laundry room on every floor, lounge, pets allowed, intrusion alarms in apartments, audio-visual security system, landscaped rooftop sun deck.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak floors, foyer, oversize windows. Some: Balcony, walk-in closet, formal dining room, pass-through kitchen, marble powder room, terrace, whirlpool bath, floor-to-ceiling windows, wall-to-wall windows.

CEILING HEIGHTS: 8′4″, 16′.

KEY WEST

750 Columbus Avenue, NYC.
RENTALS: City Living, Inc., 212-316-1000.
12 stories; 207 residential units.
Ready for occupancy.

COST

Unit*	Sq. Ft.	Rent
1-bdrm	640-790	$1,465-1,900
2-bdrm	975-1,200	$1,900-2,800
3-bdrm	1,440-1,450	$3,200-3,500

*Includes convertibles.

AMENITIES: Concierge/doorman, landscaped courtyard, valet dry cleaning, attended garage, health club, lounge, pets allowed, intrusion alarms in apartments, audio-visual security system, rooftop sun deck, valet services.

APARTMENTS: All: Oak-parquet floors, knee-to-ceiling windows. Some: Bathroom adjoining each bedroom, walk-in closet, foyer, eat-in kitchen, pass-through kitchen, patio, terrace, bay windows, wraparound windows.

CEILING HEIGHT: 8′2″.

$

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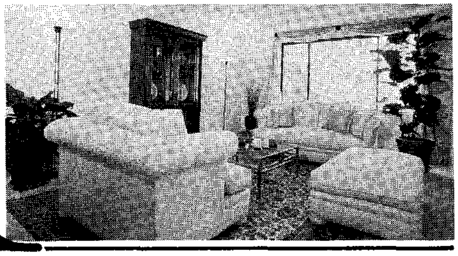

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Developer/Sponsor: Charing Court Corp.
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County Profile
WESTCHESTER

By Larry Estridge

The Westchester luxury-housing market is thriving. Last year, construction permits were issued for 3,841 new residential units. These include colonial-style townhouses tucked into wooded hills, post-modern condominium high-rise complexes, and houses with flagstone terraces and decks overlooking the Kisco River. As divergent as these properties may seem, they share an important attribute: They aim to sustain the gracious country life that has long been associated with this county, while providing the amenities and services of Manhattan's finest high rises.

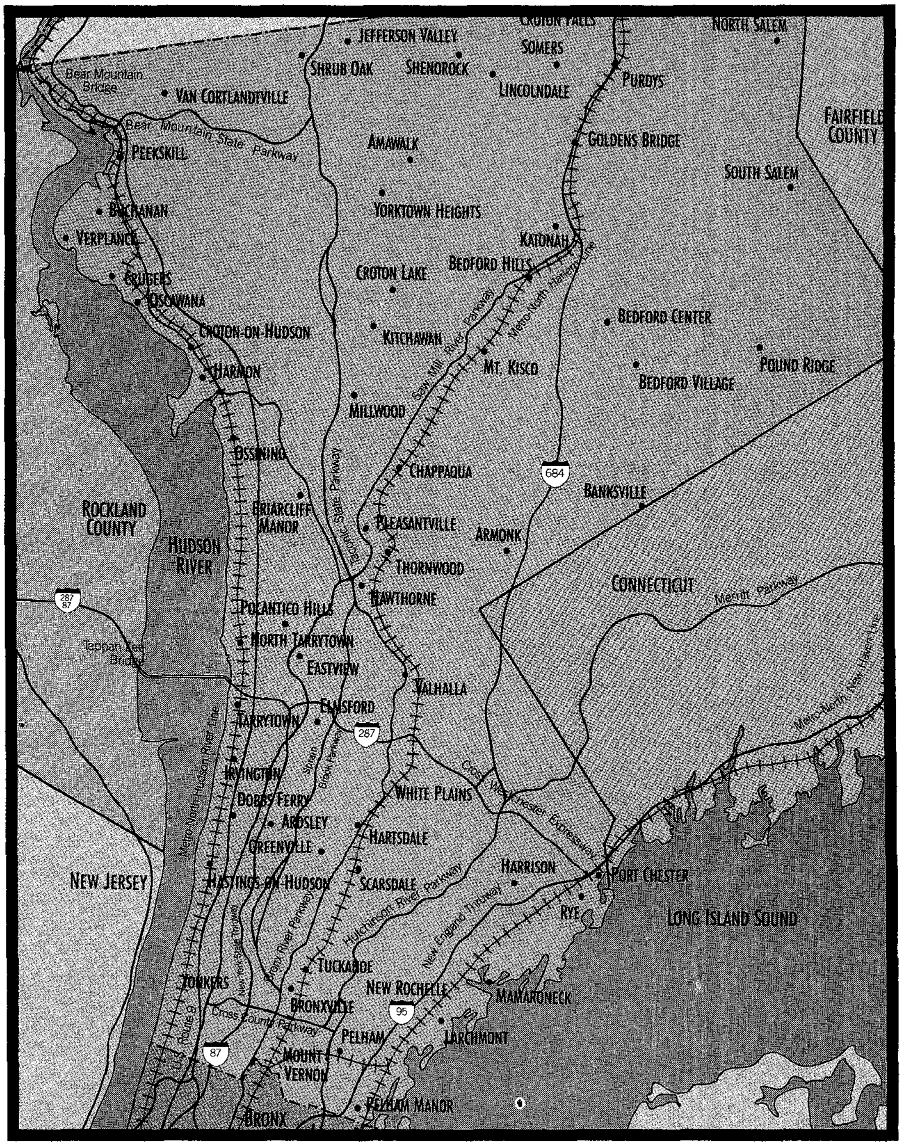
The natural beauty and diversity of Westchester's terrain and its proximity to Manhattan—which is within an hour by car or train from almost anywhere in the county—are two of its main draws.

Its 443 square miles are bordered by the Long Island Sound and Fairfield County, Connecticut, on the east; Putnam County on the north; the Hudson River on the west; and the Bronx on the south. Larchmont, Mamaroneck, and Rye—all on the Sound—are havens for yachting and sailing enthusiasts. The Scarsdale area, in the south, has an abundance of country clubs with excellent golf courses, and Saint Andrews, at Hastings-on-Hudson, is a residential golf community developed by Jack Nicklaus and centered around one of the country's oldest and most historic golf courses. White Plains, in the south-central part of the county, is its retail-and-commercial hub.

Today, approximately two-thirds of Westchester's working residents have jobs here. The county's three commuter-rail lines and intricate highway system carry nearly a quarter-of-a-million commuters in and out of the county every day. Unemployment remains below 3.5 percent, and according to County Executive Andrew P. O'Rourke, "The economy is booming. We're the only AAA-rated community that's not insuring its bonds."

In 1970, the county's population peaked, at 894,104. Despite an upswing that began in the mid-1980s, the population, according to the County Planning Department, will resume its downward slope in the 1990s, and continue to fall well into the next century—this despite the fact that city dwellers are flocking to the county.

Westchester is one of the most expensive suburban housing markets in the country: In the first quarter of this year, the average sale price of a single-family home exceeded $300,000. Along with these homes is an increasing number of townhouses and condominiums in mid-rise or high-rise structures or complexes composed of various types of buildings.


CROTON FALLS
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MT. KISCO
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684
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287 87
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NORTH TARRYTOWN
Tappan Zee Bridge
EASTVIEW
VALHALLA
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ELMSFORD
TARRYTOWN
287
Sprain Brook Parkway
IRVINGTON
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WHITE PLAINS
Cross Westchester Expressway
DOBBS FERRY
ARDSLEY
HARTSDALE
GREENVILLE
HARRISON
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SCARSDALE
PORT CHESTER
Bronx River Parkway
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BRONXVILLE
95
Cross County Parkway
PELHAM
LARCHMONT
87
MOUNT VERNON
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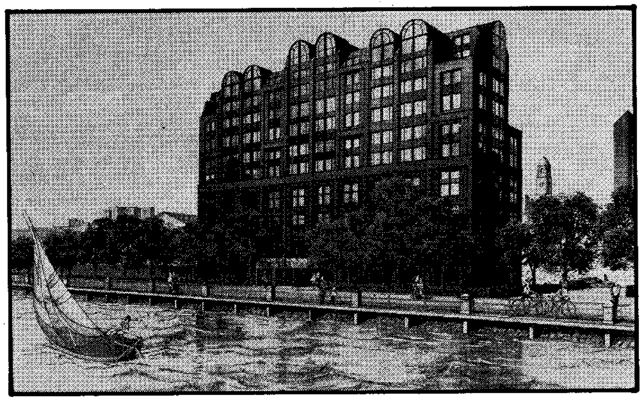
BRONX

One of the first luxury mid-rise condominium buildings in the county is developer Steven Caspi's The Classic, in Hartsdale. This $30-million, 168-unit complex is situated on four acres of land adjacent to the Scarsdale Country Club. Almost all units have views of the golf greens. It is only a 7-minute walk to the Hartsdale train station and another 30 minutes to Grand Central Terminal.

Caspi wanted his building to stand out. The L-shape-pyramid design is the work of Nadler Philopena & Associates, an architecture-and-planning firm based in Mount Kisco. The final plan, however, evolved from a collaboration with The Classic's neighbors, who wanted to preserve their own views of the golf course. The resulting structure rises ten stories in the middle and slopes down in terraced layers on each end, providing for 22 penthouses, with terraces averaging 750 square feet. Forty-four different layouts are available.

IF YOU THINK YOU CAN'T AFFORD TO LIVE ON THE WATER,



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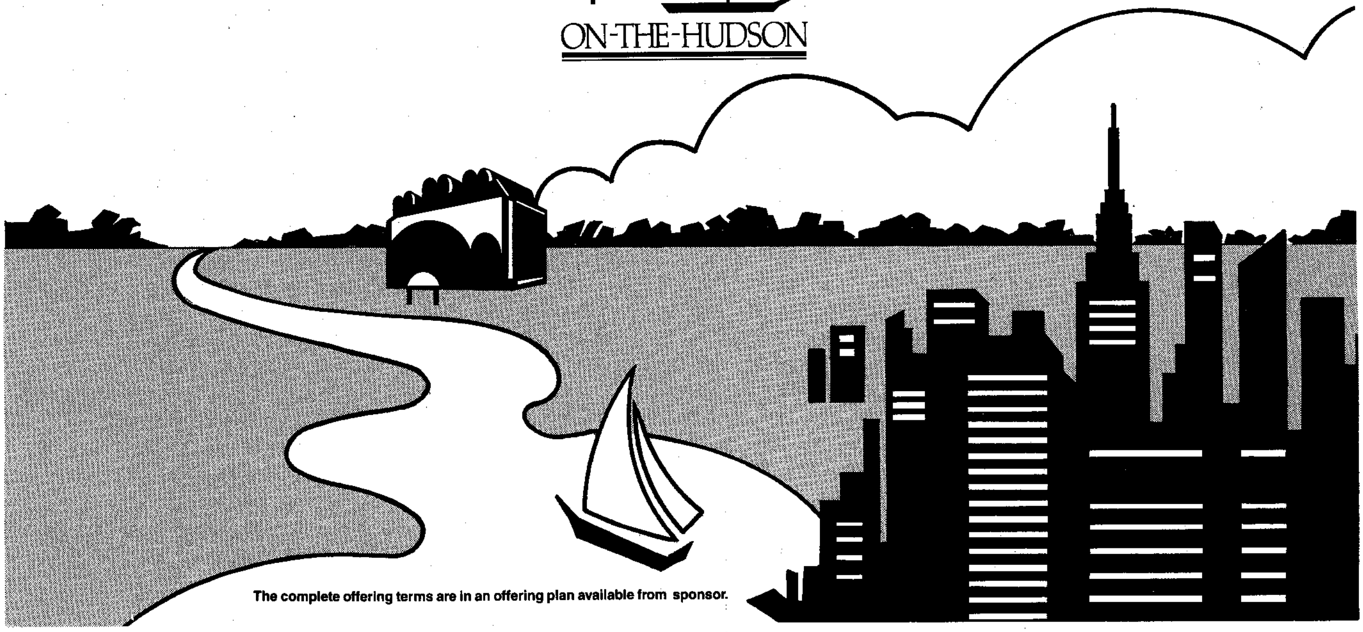
ON-THE-HUDSON



The complete offering terms are in an offering plan available from sponsor.

The Classic will have a full-time staff of fifteen, including a doorman, concierge, and fitness instructor. Among other features is a lounge area with kitchen for tenants' use. Units go for from $198,000 to $658,000, with some having as much as 2,266 square feet. Common charges range from a low of $305 to $683 per month.

Greencroft is another luxury mid-rise that has been given the go-ahead, and its first stage will be ready for occupancy early this fall. When completed, the two six-story buildings will occupy a three-and-a-half-acre site carved out of the Pelham Country Club, near the Sound. Developer Horst Vollmann's first major project in Westchester, Greencroft features a health club, swimming pool, and tennis court, and is within walking distance of New Rochelle's yacht clubs. The first of the project's buildings has 73 units and is post-modern in design, with a skylight that runs the length of the building. Over 60 percent of the units, which range in size from 880 to 2,600 square feet, are already sold.

Within the last decade, a new type of housing development, the "townhome" community, has been created in response to rising costs, the dearth of available land in suburban areas, and the increasing desire on the part of working couples, among others, for a maintenance-free life-style. Resort-oriented, full-service complexes that were originally associated with major metropolitan areas are now proliferating in Westchester. Owners of townhomes in homeowners associations (HOAs) have a fee-simple title that covers the homes—which may or may not be attached—and the land on which they stand. This title is the same as that held by owners of detached homes in traditional housing developments. But the ownership structure of an HOA is somewhat different: In a homeowners association some of the land is held in common and administered by the HOA. Cobblefield, on the outskirts of White Plains, has a thirteen-acre forest preserve; Boulder Ridge, in Greenburgh near Scarsdale, is committed to leaving more than half of its land undisturbed. Recreational facilities, such as tennis courts, health-and-fitness centers, and swimming pools are also often held in common by home owners.

Boulder Ridge is a new community, one of whose model-unit types was ranked by *Professional Builder* magazine as being among the sixteen best homes in the nation last year. More than one third of the units have been sold. A project of Ginsburg Development Corporation, it will (when construction is complete) comprise 144 townhomes on 42 wooded acres.

The homes blend American-traditional and contemporary styles. Outstanding features are sunken living rooms with ten-foot ceilings, master-bedroom suites with cathedral ceilings, and marble bathrooms with oversize whirlpools and separate showers. There are also breakfast areas and dining rooms. While these townhomes carry an impressively low square-foot price—$130—their spaciousness—they range from 3,490 to 4,467 square feet—makes them considerable investments. Aside from the amenities the individual units offer, the property features clubhouse facilities, tennis, swimming, and high-tech security, within the highly rated Ardsley school district.

Cobblefield is a new community of 97 attached and detached homes, on 54 acres. Developed by the Jack Parker Corporation, and marketed by The Marketing Directors, Inc., Cobblefield's stone-and-cedar homes vary in size, from 2,624 to 5,200 square feet, and are priced from around $500,000 to over $700,000.

Condominium communities are also a major segment of the Westchester market. The Kisco River runs through the 125 wooded acres of Riverwoods, a 148-unit development in New Castle. Developer Harvey S. Shapiro has appointed the one-to-three-bedroom units with central vacuum systems, fireplaces, oak entry foyers, and Karastan carpeting. The units range in size from 1,775 to 2,537 square feet and are priced from $380,000 to $492,000. All condominiums will have balconies and decks. Tennis courts and indoor and outdoor pools will be among the recreational facilities. The community is situated within the Chappaqua school district, which is one of the nation's best.

Two new, ambitious projects are opening sections of the Hudson River shore for the first time since the nineteenth century, when the construction of the railroad tracks barred access. Half Moon Bay, a project of James Harvie & Partners, will be a residential community of 342 condominiums on 26 grass-covered acres, where the river gently curves above Ossining. It will include a 300-slip marina. The first phase, with 60 units, sold out in one week, with prices ranging from $170,000 to $420,000.

Pierpointe on the Hudson, by developers Norwood Campbell and Alex Shapiro, is a $400-million complex that may help rejuvenate Yonkers. The project, which will proceed in stages over four or five years, will ultimately include more than 2,000 residential units—in a mix of mid- and high-rise towers and townhomes—150,000 square feet of commercial, retail, and entertainment space, and a boardwalk, which will run along the river for nearly half a mile.

Scrimshaw House, the first phase, is a 138-unit, twelve-story structure that was formerly a power plant. The rehabilitation process yielded some apartments with sixteen-foot ceilings and ten-foot-by-ten-foot windows. Untypically, the developers included in their target market families in the $35,000-to-$50,000-income range. Many units feature unobstructed river views and views of the Palisades and of the Tappan Zee and George Washington bridges. Metro-North's Yonkers stop is adjacent to the grounds. One-bedrooms begin at $97,000 and a two-bedroom penthouse duplex is $343,000.

Perhaps the most remarkable project slated for Westchester in the near future is Davids Island—a 2,000 unit, billion-dollar development slated for an island in the Sound, three quarters of a mile off the New Rochelle coast, and the brainchild of Westchester resident Gordon Marshall. Xanadu Properties Associates, the company Marshall has assembled for this project, is now awaiting the U.S. Coast Guard's permission to build a $30-million private bridge. Once this link to the mainland is given the go-ahead, the transformation of Davids Island will get under way.

According to president Ric Katz of RAMS Marketing, Inc., the company has been the sales-and-marketing agent for more than $500-million worth of Westchester properties. Among the more than fifteen developments here that RAMS currently handles is The Landmark, in Port Chester, a 199-unit condominium in the converted Life Saver factory; 1270 North, a posh mid-rise condominium overlooking Wykagyl Country Club; and Rosecliff, in Briarcliff Manor, a development of 135 single-family homes selling for between $450,000 and $650,000. Katz sees the housing market in the $100,000-to-$300,000 range remaining very strong for at least several years, and the $500,000-to-$700,000 market remaining as strong in some areas for the same period. "Buyers are increasingly sophisticated," he reports. "They want amenities and value."

The recent rise in prices has driven new housing beyond the reach of people with moderate incomes. Westchester 2000, a task force representing business, government, and nonprofit sectors, has been studying Westchester's housing issues. Its housing-implementation committee recently released a report with a series of recommendations on how to deal with "the affordability crisis." According to Dr. Sal J. Prezioso, executive director of Westchester 2000, this problem has fundamental and far-ranging implications. Failure to solve it raises the specter of intervention by the courts, which have begun to question whether exclusionary zoning may be a form of discrimination. Two things are certain: In Westchester in the foreseeable future, housing production of all types will lag behind demand, and luxury units will dominate the market.

The unit bought today will be worth more tomorrow, and more the day after. Westchester's natural beauty and its proximity to New York City ensure its desirability. Whatever solutions are worked out between the development industry and the localities, the organized and concerned communities will channel growth to protect the treasure that is Westchester's land. ◆

WESTCHESTER

PIERPOINTE ON THE HUDSON: SCRIMSHAW HOUSE

Foot of Main Street, Yonkers.
SALES: NCAS Development Corp., Dawn Tsien, 914-376-3120.
12 stories; 138 residential units.
Projected occupancy date: Winter 1987/88.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio*	451-1,010	$67-284K	$95-441
1-bdrm	621-1,085	$97-241K	$150-378
2-bdrm	926-1,090	$193-271K	$303-433
Duplex			
1-bdrm	822-921	$182-250K	$283-393
2-bdrm	1,110-1,428	$245-343K	$374-540
Duplex penthouse			
2-bdrm	1,254	$497K	$580

*Some with sleeping loft.

AMENITIES: Concierge, courtyard, doorman, parking, audio-visual security system. Golf and sailing nearby. Express bus to Manhattan; private shuttle bus to Metro-North; 25 minutes to midtown.

APARTMENTS: All: Oak-parquet floors. Some: Bathroom adjoining each bedroom, cathedral ceiling, walk-in closet, foyer, garden, eat-in kitchen, pass-through kitchen, powder room, terrace, oversize windows.

CEILING HEIGHTS: 8'6"–18'.

THE CLASSIC

50 East Hartsdale Avenue, Hartsdale.
SALES: Caspi Development Company, Barbara Zuckerman, 914-683-8095.
10 stories; 167 residential units.
Projected occupancy date: Winter 1987/88.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	997-1,206	$198-262K	$305-365
2-bdrm	1,177-1,743	$244-406K	$353-527
Penthouse			
1-bdrm	1,127-1,333	$319-370K	$341-401
2-bdrm	1,394-2,078	$370-607K	$419-629
3-bdrm	1,676-2,266	$502-658K	$503-683

AMENITIES: Baby-sitting, banquet/meeting room, catering, concierge, doorman, valet dry cleaning, garage, garden, health club with 20' x 38' swimming pool, housekeeping services, limousine service, covered parking, pets allowed, audio-visual security system, butler, maid, and valet services. Golf course adjacent to property; sailing and tennis nearby. Forty-five minutes to Manhattan on public bus; 35 minutes by Metro-North.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, carpeting, foyer, washer/dryer, wall-to-wall windows. Some: Walk-in closets, dressing room, powder room, terrace, deep-steeping tub, whirlpool bath, floor-to-ceiling windows, oversize windows.

CEILING HEIGHTS: 8'–8'6".

COBBLEFIELD

One Cobblefield Road, White Plains.
SALES: The Marketing Directors, Inc., 914-682-0002.
2, 3 stories; 97 townhouse units.
Homeowners association.
Projected occupancy date: Winter 1987/88.

COST

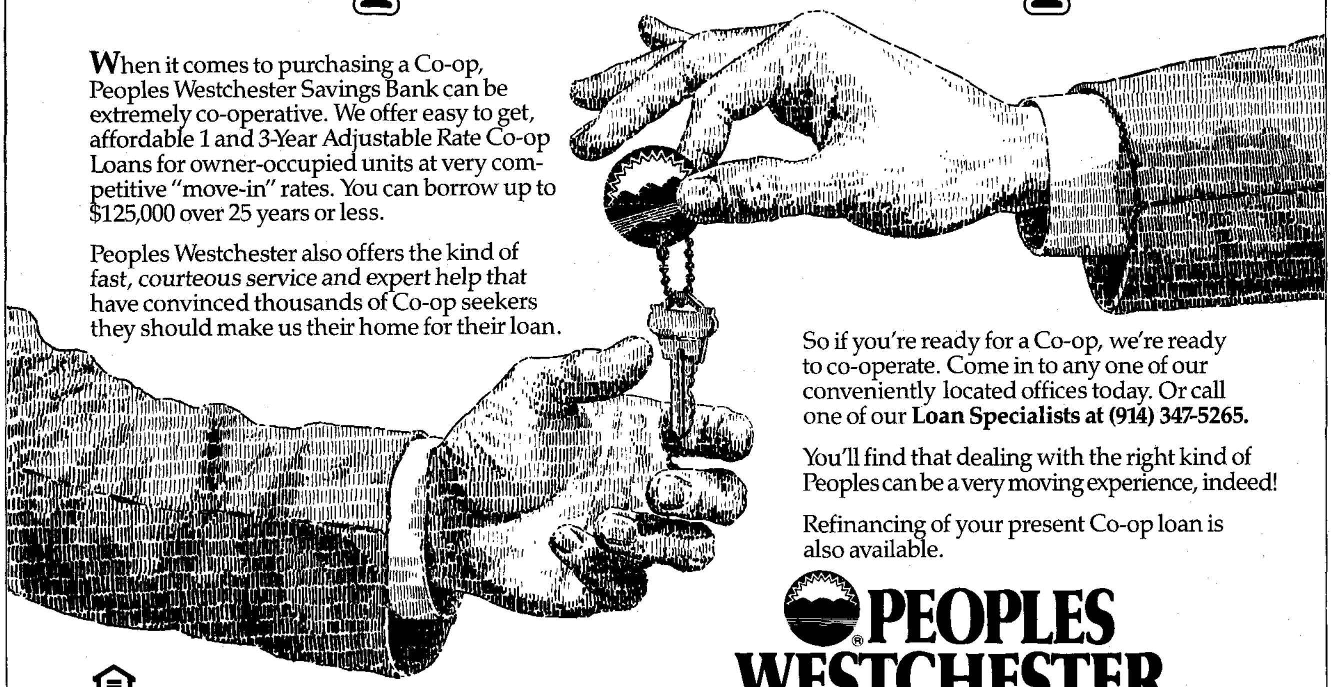
Unit*	Sq. Ft.	Price	Homeowners Dues
2-bdrm	2,624	$525-560K	$275-300
3-bdrm	2,788-2,853	$545-660K	$275-300
4-bdrm	3,600	$735-750K	$275-300

*Includes den.

AMENITIES: Banquet/meeting room, exercise room with sauna, 24-hour gatekeeper, media room, parking, pets allowed, 30' x 50' outdoor swimming pool with sundeck, tennis courts. Golf nearby. Forty-five minutes to Manhattan by Metro-North or car.

APARTMENTS: All: Carpeting, wood deck, fireplace, foyer, two-car garage, garden, powder room, washer/dryer, whirlpool bath, bay windows, floor-to-ceiling windows, muntin windows. Some: Basement, cathedral ceiling, formal dining room, dressing room, room-size entry gallery, pantry.

CEILING HEIGHTS: 8'–17'.



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RECENT CONVERSIONS

This list provides a sampling of conversions available in the city. Prices reflect late-summer's market. Square footage, ceiling heights, common charges, and maintenance fees are approximate. The apartment features listed are not necessarily comprehensive and may not be available in all units.

THE ALBERT

23 East 10th Street
SALES: Metropolitan Living Ltd., 212-254-3880.
Pre-war building. Renovated 1977. Co-op.
5, 6, 8, 13 stories (4 buildings); 205 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm, 3-bdrm. Prices: $128–400K. Maintenance: $308–1,037. Ceiling heights: 8′6″–13′.

FEATURES: Lobby attendant, rooftop sun deck.

THE CAST IRON BUILDING

67 East 11th Street
SALES: Metropolitan Living Ltd., 212-254-3880.
Post-Civil War building. Renovated 1974. Co-op.
7 stories; 143 residential units.

UNITS: Studio with loft, 1-bdrm, 1-bdrm with loft. Prices: $125–189K. Maintenance: $600–1,100. Ceiling heights: 9′–20′.

FEATURES: Lobby attendant.

THE TOWERS AT LONDON TERRACE

405–465 West 23rd Street; 410–470 West 24th Street
SALES: Kreisel Company Inc., Patrisha Kay, Elaine Kanter, 212-645-8899.
Built 1930. Co-op.
19 stories (4 buildings); 713 residential units.

UNITS: Studio, 1-bdrm. Prices: $92–225K. Maintenance: $417–880. Square feet: 440–850. Ceiling height: 9′.

FEATURES: Doorman, exercise facility, swimming pool.

TUDOR CITY

325 East 41st Street; 320 East 42nd Street; 321, 333 East 43rd Street; 5, 25, 45 Tudor City Place
SALES: Time Equities, Inc., Greg Philactos, Marian Golob, 212-687-0310.
Built 1929. Co-op.
11–30 stories (7 buildings); 2,000 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $85–265K. Maintenance: $350–995. Square feet: 250–850. Ceiling height: 8′6″.

FEATURES: Concierge, doorman, sun deck.

TURTLE BAY TOWERS

310 East 46th Street
SALES: Metropolitan Living Ltd., 212-984-1700.
Pre-war building. Renovated 1977. Co-op.
25 stories; 338 residential units.

UNITS: Studio 1-bdrm, 2-bdrm, 3-bdrm. Prices: $116–551K. Maintenance: $530–2,515. Square feet: 400–1,298. Ceiling height: 12′.

FEATURES: Parquet floors, attended garage, European-style kitchens, lobby attendant, terraces.

SOUTHGATE

433 East 51st Street; 400-414-424-434 East 52nd Street
SALES: M. J. Raynes Incorporated, Susan DeFranca, 212-751-8866.
Built 1931. Co-op.
13 stories (5 buildings); 463 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $131–410K. Maintenance: $370–1,159. Square feet: 457–1,366. Ceiling heights: 8′6″–9′.

FEATURES: Beam ceilings, doorman, elevator operator, fireplaces, community garden, terraces, windows in kitchens and baths.

THE REVERE

400 East 54th Street
SALES: Charles H. Greenthal Conversions, Sheryl M. Brandt, 212-421-1971.
Built 1972. Condominium.
31 stories; 228 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $156–428K. Common charges: $350–769. Square feet: 560–1,053. Ceiling height: 8′6″.

FEATURES: Doorman, valet dry cleaning, attended garage.

350 EAST 62ND STREET

350 East 62nd Street
SALES: Sulzberger-Rolfe, Inc., Pamela Rosenberg, 212-705-4775.
Pre-war building. Renovated 1977. Condominium.
6 stories; 93 residential units.

UNITS: Studio, 1-bdrm. Prices: $132–187K. Common charges: $240–380. Square Feet: 459–734. Ceiling heights: 8′–15′.

FEATURES: Balconies, lobby attendant, laundry room, rooftop terraces.

233 EAST 70TH STREET

233 East 70th Street
SALES: MCR/MJR, Muriel Klein, 212-737-3838.
Built 1961. Co-op.
17 stories; 88 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $127–343K. Maintenance: $414–1,249. Square feet: 520–1,047. Ceiling height: 9′.

FEATURES: Concierge, doorman, renovated marble-and-glass lobby, plantscaping.

305 EAST 72ND STREET

305 East 72nd Street
SALES: MCR/MJR, Muriel Klein, 212-737-3838.
Built 1961. Co-op.
17 stories; 177 residential units.

UNITS: 1-bdrm, 2-bdrm. Prices: $188–279K. Maintenance: $565–839. Square feet: 795–950. Ceiling height: 9′.

FEATURES: Concierge, doorman, renovated lobby and public areas, closed-circuit-television security system, plantscaping.

EASTGATE

245 East 72nd Street; 210, 215, 220, 225, 230, 235 East 73rd Street
SALES: M. J. Raynes Incorporated, Susan DeFranca, 212-570-1999.
Built 1937. Co-op.
13 stories (7 buildings); 636 residential units.

UNITS: Studio, 1-bdrm. Prices: $131–286K. Maintenance: $425–870. Square feet: 480–924. Ceiling heights: 8′6″–9′.

FEATURES: Beam ceilings, doorman, elevator operator, entrance galleries, fireplaces.

205 EAST 78TH STREET

205 East 78th Street
SALES: MRC/MJR, Muriel Klein, 212-737-3838.
Built 1930. Co-op.
19 stories; 218 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $118–490K. Maintenance: $418–1,726. Square feet: 412–1,300. Ceiling height: 9′.

FEATURES: Concierge, doorman, fireplaces, renovated lobby, closed-circuit-television security system.

LINCOLN TOWERS

140, 150, 160, 165, 170, 180, 185, 205 West End Avenue
SALES: MRC/MJR, Jayne Grenell, 212-769-1580.
Built 1964. Co-op.
28, 29 stories (8 buildings); 3,837 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $136–375K. Maintenance: $375–1,080. Square feet: 560–1,300. Ceiling height: 8′.

FEATURES: Dining rooms, doorman, attended garage, playgrounds, security guards, terraces.

235 WEST END AVENUE

235 West End Avenue
SALES: M. J. Raynes Incorporated, Kathleen Hester, 212-496-6300.
Pre-war building. Condominium.
17 stories; 148 residential units.

UNITS: 1-bdrm., 2-bdrm. Prices: $166–347K. Common charges: $338–478. Square feet: 658–847.

FEATURES: Doorman, hardwood floors, laundry room, marble lobby.

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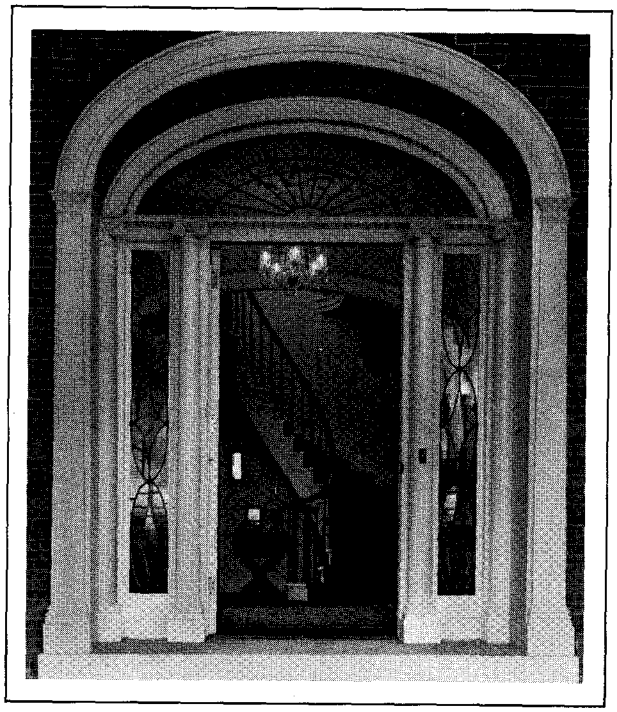

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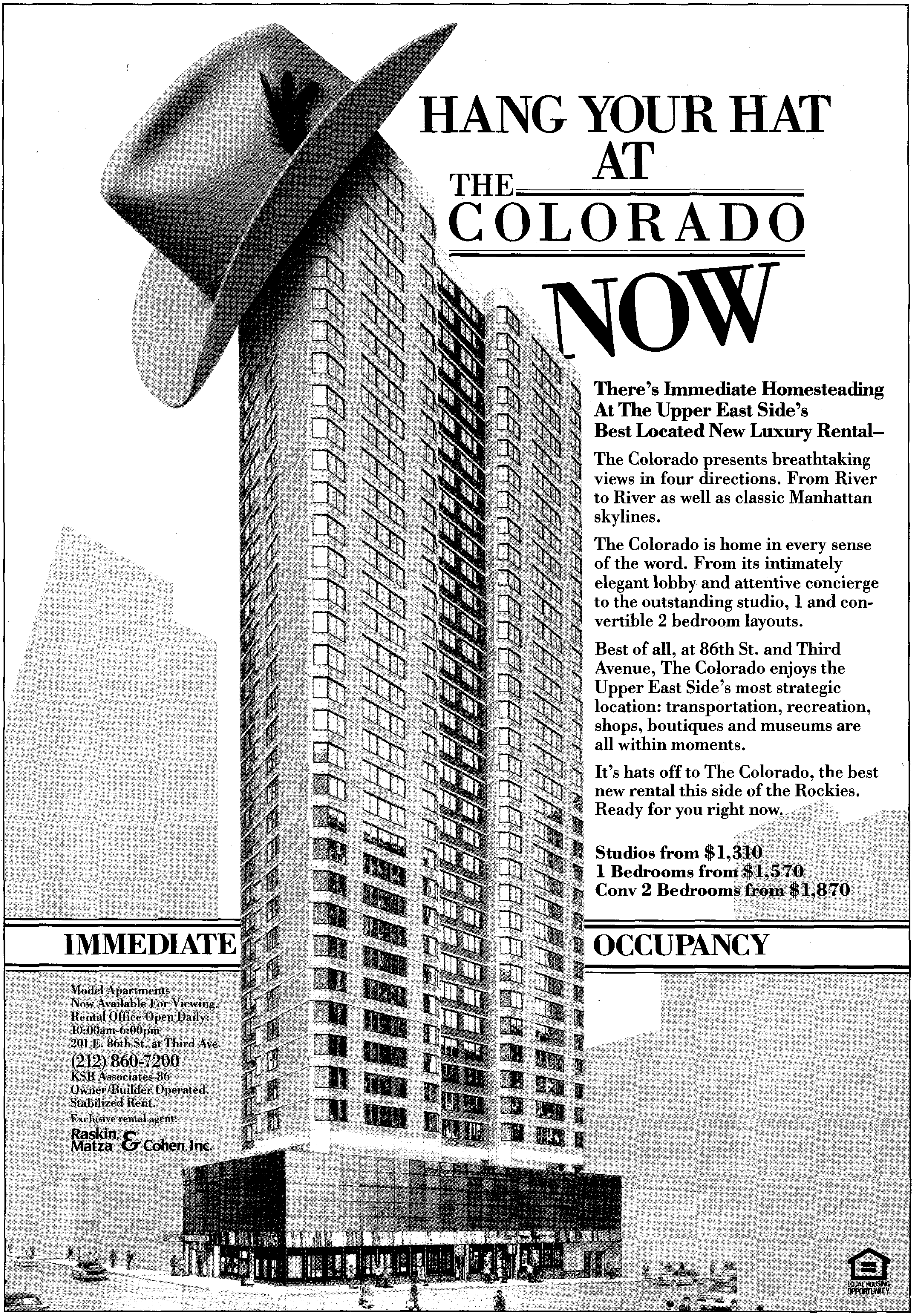

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EQUAL HOUSING OPPORTUNITY

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

The Blessed of Times

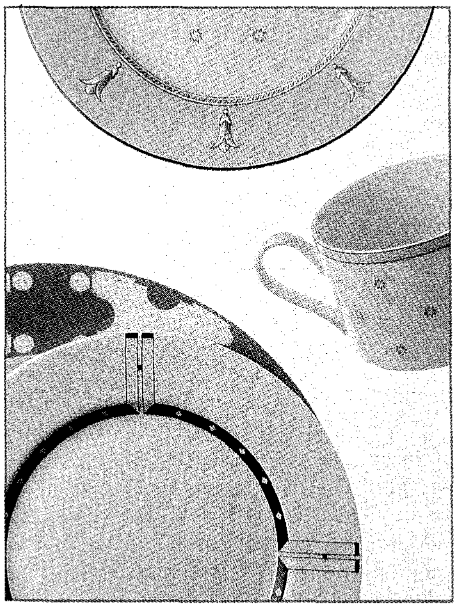
Round challah breads (symbolizing a full year), silver kiddush cups filled with wine (for the blessings), and apples and honey (to signify the start of a sweet year) are all part of the celebration of Rosh Hashanah. This year, on the heels of that holiday comes Sabbath, and Jews can mark its end with the Havdalah, a blessing and ceremony observed with wine, a candle, and spices, to excite the senses of taste, sight, and smell. And they can use these exquisite spice boxes for the cloves, nutmeg, and cinnamon. (The early-American brass-and-copper box, $295; the inlaid-stone-and-brass one, $395; the silver-plate one, $185; silver-plate kiddush cups, $45 a pair.)

CUPS/*The Jewish Museum/1109 Fifth Avenue, at 92nd Street/860-1895*
BOXES/*In the Spirit Studio-Gallery/460 East 79th Street/861-5222/By appointment*

Win, Place, or Shoe

When we last met up with Matt Zale, he had just opened the Athlete's Foot, the city's first store devoted exclusively to athletic shoes. Ten years and thirteen shops later, Zale has changed the name of his stores to U.S. Athletics and added the Super Store, which is filled with 600 styles. The expected sports shoes are here, as well as all the hard-to-find ones (wrestling, golf, and fencing) *and* all the esoteric kinds (parachuting, orienteering, curling). Whatever the sport, Zale has the shoe. (From $26.99 for a volleyball shoe to $240 for a bobsledding boot.)
U.S. ATHLETICS SUPER STORE/*1211 Avenue of the Americas, at 48th Street/997-8404*

Dishful Thinking



Three years ago, Nan Swid and Addie Powell, dropouts from the corporate world, launched a "tabletop" line—even though they weren't familiar with the term, or any other merchandising jargon, and didn't know how many SKU's (stock-keeping units) they had (or even what they were). But they did know the world's leading architects. And with the introduction of its architect-designed collection, Swid Powell embellished the history of the decorative arts. Much like the Wiener Werkstätte, it had architects design functional objects, which it then produced commercially. Now Swid and Powell have come up with "Cityline," and the good news is that a four-piece place setting costs as little as a single piece of the original group ($65). So there's Michael Graves's take on Corinth, Charles Gwathmey and Robert Siegel's Chicago and Gotham, and Robert Venturi's Vegas—there are eight cities in all, and seven architecture firms sure to add form and structure (not to mention luster) to your dinner table.
BLOOMINGDALE'S/*China Department/Sixth floor*

Photographs: top, Tony Cenicola; left, Brian Davis; bottom, Paul Lachenauer.

Television/John Leonard

COMIC RELIEF

"...John Ritter is just about perfect as Harry Hooperman, a police detective handicapped by plainclothes and a soft heart..."

ONE'S COMPANY: *John Ritter excels in* Hooperman.

Hooperman (WEDNESDAYS; 9 TO 9:30 P.M.; ABC) goes about its funny business carefully, and gets more done in its first 30-minute episode than was dreamt of in most of the new season's heavy-breathing two-hour pilots. For instance, character development.

John Ritter has grown up since *Three's Company.* You might have seen him on the Fourth of July, as a co-host of HBO's belated *Welcome Home* to our Vietnam vets. He was at once indignant and apologetic, as if radicalized by recent TV movies in which he's played an angry victim of Agent Orange and a reform-minded warden in a prison for children. He seemed to glow with a weird green light.

He's just about perfect as Harry Hooperman, a San Francisco police detective who inherits a dilapidated apartment house from his murdered landlady. The building needs somebody to fix the pipes, the murder case needs an eyewitness to fix the blame, and Hooperman is handicapped by his decencies: plainclothes, soft heart. He cries before we've even gotten to know him well. But he's smart.

How smart? There's the way he talks would-be suicides out of jumping off buildings: He drops a watermelon to show them what they'd look like. And there's the way he solves the problem of his shampoo-lathered hair when the shower cuts off in the middle: He rinses his head in a toilet tank. And there's the way he uses his landlady's distemperate pet to fake a warrant to break and enter and...

If this sort of humor reminds you of the darker giggles on *Hill Street Blues*—if Hooperman himself reminds you of *Hill Street's* cop-psychologist Joe Spano, without Spano's late-blooming self-righteousness—it should. Steven Bochco, who invented *Hill Street,* and Terry Louise Fisher, who teamed up with him to produce *L.A. Law,* have conspired again. Because we aren't used to people dying in sitcoms other than *M*A*S*H, Hooperman* walks a nervy line between comedy and pathos, on the edge, in danger of plunging like that watermelon. (If I were Bochco, I'd get rid of the station-house gay jokes: vintage *Barney Miller,* for which *Hill Street* was supposed to be the cure.) But *Hooperman,* so far, looks like a very rich half-hour, written instead of screamed or gurgled; and Ritter—intelligent, bruised, bemused, his pratfalls for the most part metaphysical—is likably heroic, a kind of Ferdinand the Bull.

IF RITTER IS A PLEASANT SURPRISE, DABNEY Coleman isn't. That is, I'm not surprised Coleman's as good as he is, and he isn't supposed to be pleasant. He wasn't pleasant in *Buffalo Bill,* he wasn't pleasant in *Fresno,* and he isn't pleasant in **The "Slap" Maxwell Story** (Wednesdays; 9:30 to 10 P.M.; ABC), although we don't really hate him. We don't, because Coleman's "Slapper"—an egomaniacal sportswriter best known for the column on Al Kaline's last at-bat that didn't quite win him a Pulitzer—actually knows how to sportswrite. And what he sportswrites is an almost frightening parody of the genre at its most rococo-cuckoo, as if Dick Young and Hunter S. Thompson had mated under a full moon of Góngora y Argote. Well, almost.

When we first meet the Slapper, and his cigar and his trombone, he's just been fired by his editor for having accused local athletes of being either gang-rapists or "homosexual coke freaks." His favorite bartender makes him pay for his farewell cheeseburger. His girlfriend—Megan Gallagher, about whom you will have strong positive feelings—is drinking either lemon-lime soda and peppermint schnapps or Kahlúa and diet root beer. Slap leaves town on a bus to nowhere, or Salt Lake City, and in the seat in front of him a black husband-and-wife vaudeville team—never mind why they're named Bavaria and Cornell instead of Alps and Ithaca—read aloud from the newspaper. And what do they read? Maxwell's column, "Slap Shots," of course. And Dabney Coleman looks like Moby Duck.

About the non-sportswriting on *"Slap" Maxwell:* In the service of Coleman's fitful body language, it ranges from purposeful cliché ("a bus called destiny") to standard sitcom ("I wouldn't serve meat that old if it wasn't cooked") to the merely odd ("my inarticulate Kemo Sabe") to the genuinely loony ("tears are for ballerinas"). Looniest of all is Slap's glass-eyed editor (Brian Smiar): "Serious as beavers in the pantry," he says; and "gone like meat on the side of a boat"; and "love don't make the buttercups shine"; and, most memorably, "dead as a walnut." Whoever's responsible—and executive producer Jay Tarses obviously

Photograph by Donal Holway.

has his hand in, between seasons of *Molly Dodd*—everybody seems to be picking up signals, maybe through the cavities in S. J. Perelman's teeth, from some black hole of metaphor. It's an adventure in fractured, or Balkanized, prose.

SITCOM ALSO-RUNS: IN **Frank's Place** (Saturdays; 8 to 8:30 P.M.; CBS), a superstitious Boston college professor (Tim Reid) inherits a down-home New Orleans Creole restaurant, falls in love with an embalmer (Daphne Maxwell Reid; in real life, they're really married), and has to learn to live with the heat, the jazz, the competition, Big Arthur, Cool Charles, Anna-May (a wonderful Francesca P. Roberts), the Reverend Tyrone Deal (who preaches lemon drops), and Bubba (who is Jewish). Tim Reid, late of *Simon & Simon*, is a nervous nice guy, Mrs. Reid looks as though she'll have him for a snack, and the writers need to dream up something for the zanies to do besides just be zany.

My Two Dads (Sundays; 8:30 to 9 P.M.; NBC) ought to be awful. Financial adviser Michael (Paul Reiser) and SoHo artist Joey (Greg Evigan), once best buddies, haven't spoken in thirteen years, since the time they loved the same young woman. Now she's dead and there's this twelve-year-old, Nicole (Staci Keanan), to take care of, and do you actually want to hear about it? But the cracks are sometimes wise, Nicole's a good kid, and the judge is terrific.

A Different World (Thursdays; 8:30 to 9 P.M.; NBC) is the *Cosby* spinoff during which we get to watch the second-eldest Huxtable daughter, Denise (Lisa Bonet), go adorably to college. It's *The Facts of Life* with only one white person instead of only one black person. Denise's street-smart older roomie Jaleesa (Dawnn Lewis) might eventually make this cotton candy taste like something substantial, but don't bet the brownstone.

Everything's Relative (Mondays; 8:30 to 9 P.M.; CBS) numbs the gums. Julian (Jason Alexander) tests consumer products (sushi on a stick, liquid liver for cats, a beeper that coughs) and has woman trouble. His brother Scott (John Bolger) is a construction worker and doesn't have woman trouble—women are apparently a class distinction. Their mother, Rae (Anne Jackson), is predictably impossible. Gina Hecht, who plays Julian's lovelorn business partner, deserves better, and I hope she gets it elsewhere.

I Married Dora (Fridays; 8:30 to 9 P.M.; ABC)—man marries housekeeper so she won't be deported to Ecuador—wasn't available for preview, maybe because the administration hasn't yet decided whether it's good for the *contras*.

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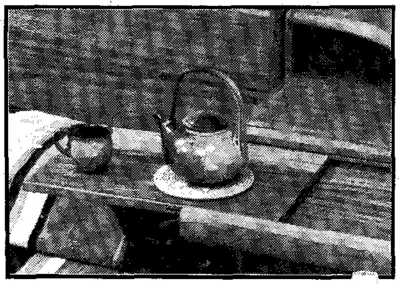

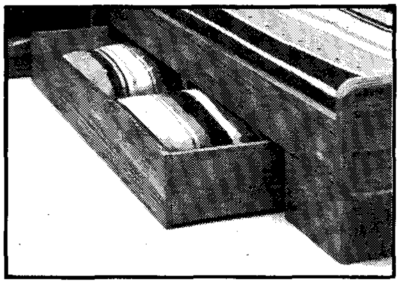

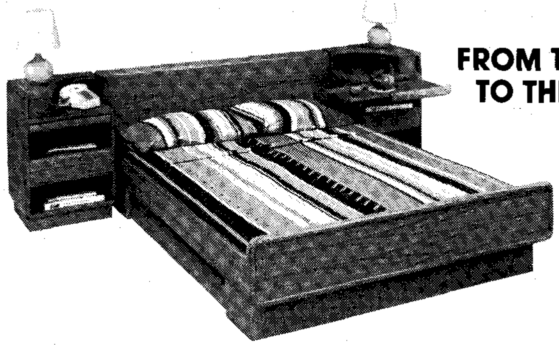

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Eye (*New York,* September 21), but **Wiseguy** (Thursdays; 9 to 10 P.M.; CBS) tries hardest. Vinnie Terranova (Ken Wahl) goes so far undercover for the Organized Crime Bureau that he spends eighteen months in a state penitentiary to help himself penetrate the Atlantic City mob. By letting himself get beat up, he becomes chums with head racketeer Sonny Steelgrave (Ray Sharkey). *Kojak* meets *The Untouchables* on the boardwalk: arty violence, postmodern blood, helicopters, assault rifles, hand-held rocket launchers, and deranged terrorists from at least two continents, plus a dazzling Sharkey.

Tour of Duty (Thursdays; 8 to 9 P.M.; CBS) deserves a few weeks to find out if it's going anywhere. Once we get used to Terence Knox as a good-guy sergeant in 1967 Vietnam instead of a bad-guy rapist on *St. Elsewhere,* and the various ethnics sort themselves out into danger junkies and self-sacrificers and shy heroes and wise old heads, we'll see if prime-time war has improved any since *Combat.* No drugs, of course, and no dirty words, but at least there's Mick Jagger's "Paint It Black" and a token peacenik, Joshua Maurer, who plays Chicago-blues harmonica and stabs a "gook" in self-defense. Says Maurer to Knox, "This war's wrong!" Says Knox to Maurer, "Maybe. But that's not the point." Oh. Anyway, as per the usual TV rules, in every explosion the bodies are allowed to fly up but not to come down again.

thirtysomething (Tuesdays; 10 to 11 P.M.; ABC) wants to be *The Big Chill,* only positive, somehow, and without the politics, which weren't much to speak of anyway on the big screen. Any number of handsome Y-persons discover that there are babies after sex, and noise and mess, and you just can't go backpacking anymore; and that being a careerist greedhead can occasion you some loneliness; and that adultery is almost as much fun as mud volleyball. These Y-persons, who don't read books or go to museums or sign petitions or sing madrigals, are not, however, entirely unreflective. One tells another, "We expect too much; we've always gotten too much." I wish Mary McCarthy would come back from Paris and write another *Group.*

I've run out of space. Take a look at **The Ten-Year Lunch: The Wit and Legend of the Algonquin Round Table** (Monday; September 28; 9 to 10 P.M.; PBS), an agreeable glance back at Parker, Benchley, Woollcott, Broun, Kaufman, etc. I'm not among those who think that the Algonquin Round Table was our Bloomsbury—but then Bloomsbury wasn't exactly fifth century B.C. Athens, either. What *The Ten-Year Lunch* misses in thesis it almost makes up for with its delightful interview with a jolly Marc Connelly. ▬

Records/Peter G. Davis

BATON TWIRLERS

"...James Levine's recording of Strauss's *Ariadne auf Naxos* is an impressive orchestral bacchanalia, no doubt about it..."

SOME OLD-FASHIONED FOLKS STILL cling to the notion that the most important element in an opera performance, especially on a complete recording, should be the singers. Occasionally they are, but more often than not nowadays the conductor is the star attraction. He may even be the only reason that the recording was made at all.

Take **James Levine.** It seems unlikely that Deutsche Grammophon is spending a fortune to record the Metropolitan Opera's *Ring* cycle in order to preserve the work of today's wonderful new Wagner singers. There are none. But Levine is a consequential conductor backed by powerful music-industry forces, and he needs prestigious recording ventures to give his expanding international career additional luster. The Met's new *Ring* was obviously just the thing, and if the singers weren't there—well, they would simply have to be invented. Besides, Levine has not made a studio recording of an opera since RCA's *Die Zauberflöte* of 1980, a strange, if not downright embarrassing, state of affairs for a conductor of his preeminence.

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Riccardo Muti

WEDDING BLISS: *Muti's* Figaro.

DG plans to repair that omission, and a complete *Ring* will be only the most spectacular corrective. Many other operatic projects led by Levine are in the works, and the first has just arrived: a performance of *Ariadne auf Naxos* (412 115), taped in Vienna last winter and released to coincide with the Met's current revival featuring some of the same singers. Strauss is not one of Levine's specialties—indeed, some very noisy Met performances of *Salome, Elektra,* and *Der Rosenkavalier* have almost persuaded me that he dislikes the composer's operas. If so, *Ariadne* must be an exception: On these DG discs, at least, the conductor seems madly in love with the score's seductive textures and instrumental brilliance. The Vienna Philharmonic has recorded the opera before—even more passionately for Karl Böhm, and with keener aristocratic grace for Erich Leinsdorf—and the players' affectionate knowledge of the music, not to mention their virtuosity, surely fired Levine's enthusiasm. Some may prefer a performance that is less of a wallow, one with more linear profile and rhythmic point, but this *Ariadne* is an impressive orchestral bacchanalia, no doubt about it.

The singing is hardly disgraceful, but neither is it especially distinguished if judged on precedent—and *Ariadne* has an impressive discographic history. Among the unqualified assets is Kathleen Battle, a Zerbinetta of charm, unlimited technical resource, and winning musicality. Also good to hear is Hermann Prey, a bel canto Harlekin on the opera's first recording 30 years ago and now a Music Teacher who could give his DG successor, Urban Malmberg, a few singing lessons. And there is a luscious trio of nymphs, Barbara Bonney, Dawn Upshaw, and Helga Müller Molinari. In practical terms, Anna Tomowa-Sintow's sumptuous soprano is ideal for the title role, but she continually disappoints, phrasing lumpishly and with little musical or dramatic character. Agnes Baltsa relentlessly belts out the Composer's music, turning this complex personality into an irritating, one-dimensional hysteric. Gary Lakes is only a serviceable Bacchus whose uncomfortably compressed tenor sounds anything but godlike.

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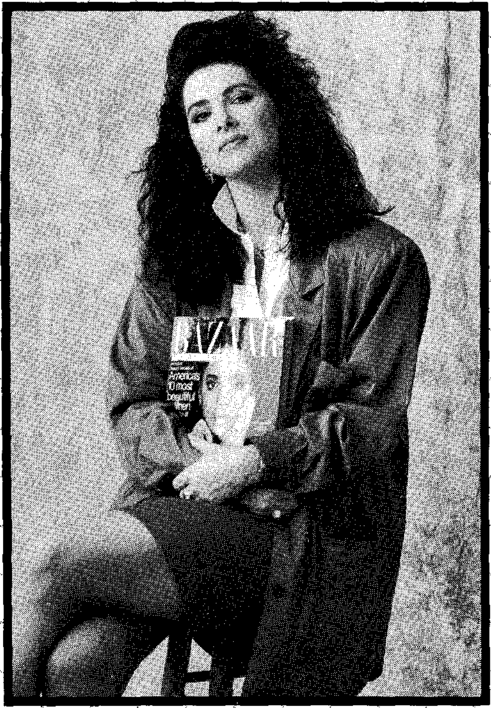
DEVILISH BUSINESS: *Davis's* Faust.

RICHARD STRAUSS
Anna Tomowa-Sintow
Kathleen Battle
Agnes Baltsa
Gary Lakes
Hermann Prey
Wiener Philharmoniker
JAMES LEVINE

OPERA NEWS: *Levine's* Ariadne.

Colin Davis also tends to be the dominant presence on his opera recordings, although without calling attention to himself as vigorously as Levine so often seems to do. Davis is in town right now, leading the New York Philharmonic, and I'll have more to say about him next week. Meanwhile, the conductor's latest operatic offering is at hand, and, for a musician who specializes in the likes of Mozart, Berlioz, and Stravinsky, it comes as a surprise: Gounod's *Faust,* once a Victorian war-horse, but now seldom staged and generally sneered at when it is (Philips 420 164).

Davis certainly has no intention of condescending to the score—if anything, he searches out and plumbs musical depths that even *Faust* fans may doubt exist. This is a spacious, darkly portentous reading of unusual expressive weight and instrumental richness, as well as one that never fails to underline the music's melodic grace and lilting rhythms. The Bavarian Radio Orchestra plays splendidly, and clearly takes the opera to heart—another surprise, since nowhere is *Faust* more scorned than in Germany. This could have been the recording that some of us were waiting for, but there's a hitch: the starry but inadequate cast. Francisco Araiza plods through the title role with charmless determination; Kiri Te Kanawa, a vacant and droopy Marguerite, either has her mind on other matters or is singing in her sleep; and Yevgeny Nesterenko, who



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might be a stunning Mephistopheles on the right day, sounds off form and baffled by the language.

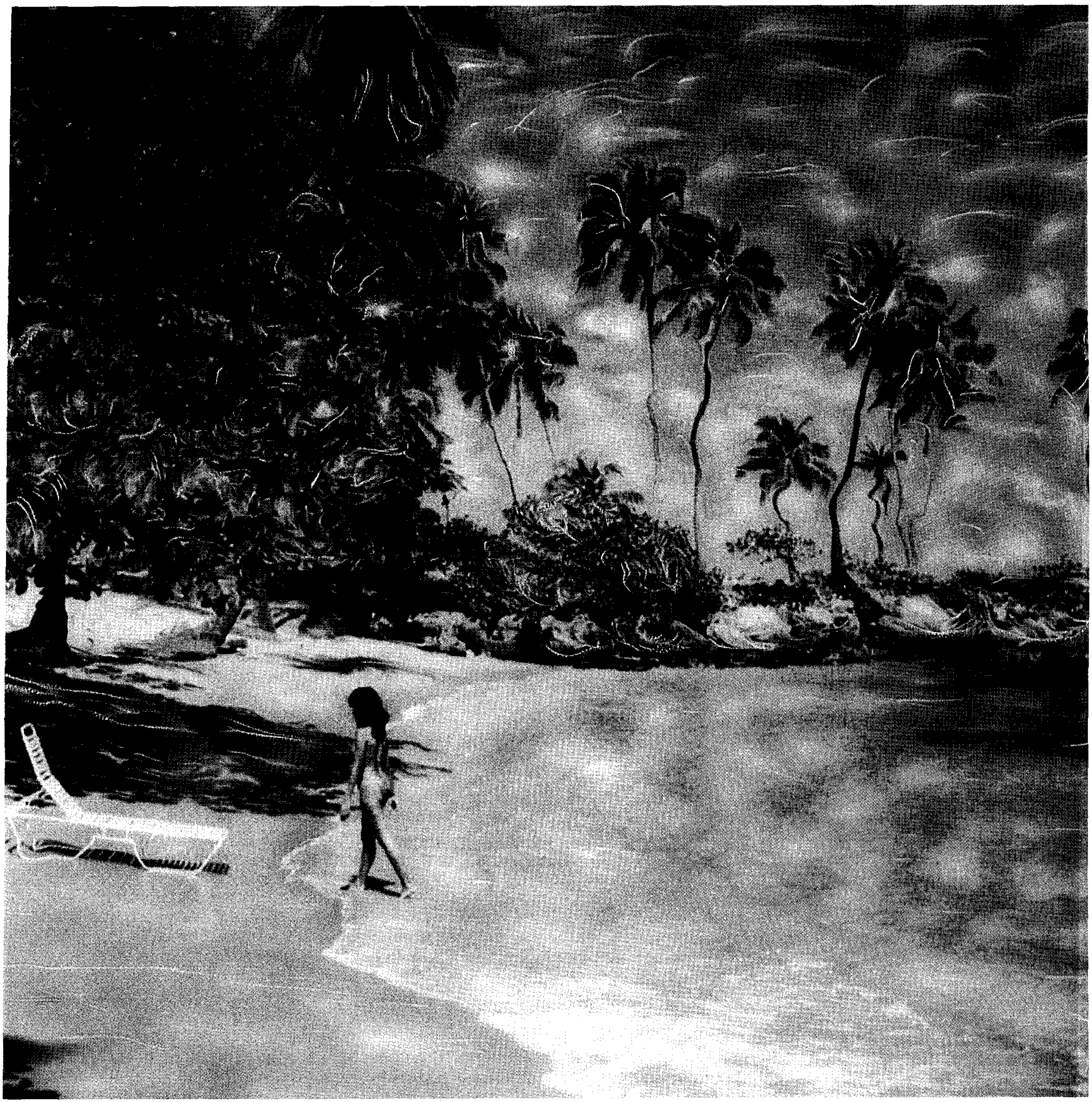
For a vivid demonstration that conductors really do make a difference, listen to the Vienna Philharmonic led by **Riccardo Muti** in a new recording of *The Marriage of Figaro* (Angel CDS 47978). Could this be the same orchestra that turned *Ariadne auf Naxos* into such a whipped-cream pastry for Levine? Under Muti, the Vienna strings are lean and sinuous, the wind sonorities sound crisp and tangy, and the whole spicy ensemble is flawlessly blended. There is no loitering, either—the opera goes at the maximum speed allowed, as if Muti had taken a hint from the "mad day" mentioned in the subtitle of Beaumarchais's play.

Not everyone will find this energized and tough-minded *Figaro* as refreshing as I do, but here, at last, is an alternative to the type of sentimental, soft-centered Mozart that has prevailed for years on the international opera circuit—an approach, ironically enough, most assiduously cultivated and highly prized in Vienna. Perhaps it's my imagination, but the fact that Muti has an Italian's understanding of the words could explain his quick response to every dramatic situation as well as the unconventional ways in which he paces and shapes the performance. Love it or loathe it, this is a stimulating, challenging view of *Figaro* that takes nothing for granted.

Well, almost nothing. There are still the singers to be considered, and this time it would be interesting to have their frank appraisal of the Maestro and his methods. Muti conducts a dazzling *Figaro,* but in the process he finds it necessary to bring his cast to heel and keep them on a very short leash. This is particularly frustrating because the voices straining at the bit and eager to make their own expressive statements belong to some of the best singers we have for these roles: Margaret Price (Countess), Jorma Hynninen (Count), Kathleen Battle (Susanna), Thomas Allen (Figaro), and Ann Murray (Cherubino). Mozart casts seldom come stronger; a pity that everyone sounds so tightly reined in.

Since conductors now call the tune and get all the attention, it's no wonder that a singer like **Placido Domingo** has developed podium ambitions of his own. In fact, why not conduct and sing at once?—which he does on a new recording of *Die Fledermaus* (Angel CDS 47480). This is Domingo's show all right, and he pulls it off with professional aplomb, but the price to pay is a square and leaden account of Strauss's fizzy operetta. The man with the baton may be the star once again, but all this depressing recording proves is that a good conductor is better than a bad one. ■

The sands of time.



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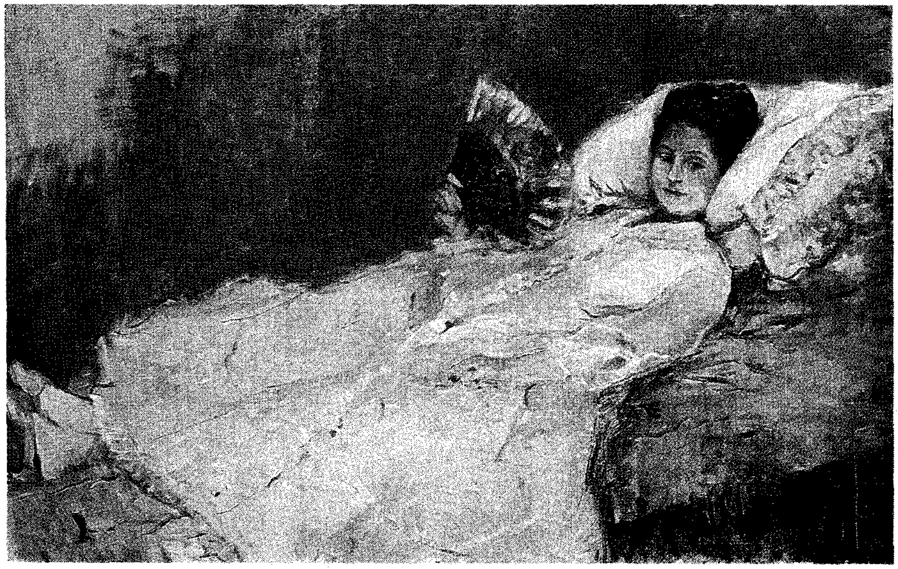
A WOMAN OF SUBSTANCE

> "...After so many years of knowing Berthe Morisot by association, it is a great relief and a pleasure to turn to the woman herself..."



SMALL MASTERPIECE: *Morisot's* Portrait of Mme Marie Hubbard, *1874.*

ÉDOUARD MANET HAD JUST MET BERTHE Morisot when he asked her to sit for that memorable portrait in *The Balcony,* in which she leans, dark-haired, dark-eyed, and sphinxlike, on a copper-green railing. Ever since, the mystery that has collected around Morisot has seemed to owe both its charm and its proportions to her image in the eyes of her fellow artists: not just Manet, but Monet, Degas, Renoir, Fantin-Latour, Puvis de Chavannes, and the poet Mallarmé, all of them her close friends.

After so many years of knowing her by association, it is a great relief and a pleasure to turn to the woman herself. To do so took a hundred years—incredibly, the National Gallery's **"Berthe Morisot: Impressionist,"** which was jointly organized with the Mount Holyoke College Art Museum, is the only major museum retrospective Morisot has ever had. Her plight is thus laid out in stark detail: A woman artist who was as good as the men, who often pointed the way for the men, got their highest respect in her lifetime but then... nothing. Though she was not underestimated, she has nonetheless been ignored. Why?

It helps to turn to *Berthe Morisot: Correspondence,* an illuminatingly intimate book of letters to and from her that has been edited by her grandson Denis Rouart. "The last decade and a half has seen a revolution in the understanding of the political nature of knowledge," say Kathleen Adler and Tamar Garb in the introduction. Without something like that altered understanding, Morisot's nineteenth-century achievements and twentieth-century eclipse cannot be reconciled. Similarly, you can gauge the failure of an "absolute" standard by its absurdity when applied to her.

Morisot was the youngest of three sisters (there was also a brother, Tiburce) from a well-off French family. In 1855, their mother, as a birthday present to her husband, arranged for the girls to take drawing classes. Tiburce later remembered that one of their teachers, Joseph Guichard, warned Mme. Morisot, "Given your daughters' natural gifts, it will not be petty drawing-room talents that my instruction will achieve; they will become painters. Are you fully aware of what that means? It will be revolutionary—I would almost say catastrophic—in your high bourgeois milieu."

But the "catastrophe" settled on only one sister. Yves, the oldest, quickly lost interest. Edma painted earnestly until marriage obliged her in the name of propriety to give up her art. (Berthe consoled Edma: "This painting, this work that you mourn for, is the cause of many griefs and troubles.") Berthe solved the social problem by marrying Eugène Manet, Édouard's brother and fellow artist. He seems to have done everything in his power to respect and encourage her career. She knew her priorities. "Men incline to believe that they fill all of one's life," she wrote, "but as for me, I think that no matter how much affection a woman has for her husband, it is not easy for her to break with a life of work."

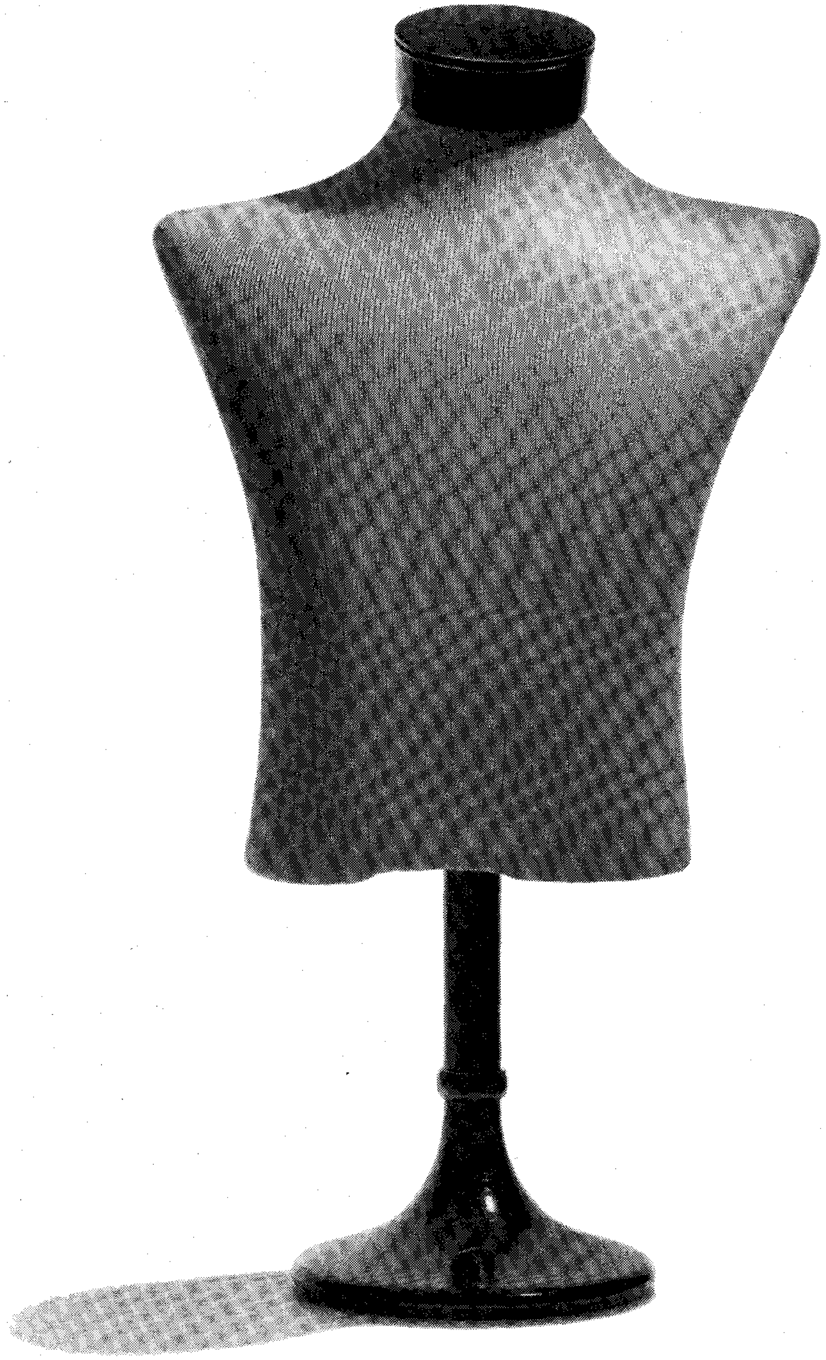
Her parents' habitual friendships with artists also gave Morisot some advantages. Fantin-Latour introduced the family to Édouard Manet while Morisot was still copying works in the Louvre, studying to be an artist. In 1865, her first work in the Salon—*Étude,* a strange, awkward artifice of a white-gowned woman in seeming rigor mortis by a pool—hung in the "M" room with Manet's brazenly rude nude, *Olympia.*

Morisot's relationship to Impressionism begins at this very early date: Though still a young woman, she was a quick study. She instantly dropped all traces of academic gaucherie and revealed a mature style that was far advanced in terms of its ability to dissolve a picture into breathtaking exhalations of light and nuance, emptiness and openness. She was ahead of her time—not even Manet had gone quite so far—but she also knew how much she had to learn. Her *Portrait of Mme Marie Hubbard,* from 1874, must certainly have borrowed its sprawling pose (in reverse) from the reclining Olympia. This wonderful picture is not unaware of Manet's mannerisms, but it is mostly a testament to Morisot's gifts—candor, a brilliant economy with a brush, stunning insights about color, a belief in the authority of vision, and unhesitating courage.

Morisot has rarely been given her due as a formative member of the Impressionists. Charles Stuckey, in the show's catalogue, tries to trace the difficult question of her influence on the men around her. The evidence is mostly circumstantial. How much did Manet learn from her, and she from him? (His late telegraphic style seems to owe her quite a debt.) Or Monet, whose haystack series postdates a kindred picture of Morisot's?

Those are questions for the art historians. To award Morisot her place, you need only stand before her paintings. She had a superb eye. The white of Mme.

Painting courtesy of the Ordrupgaard Collection, Copenhagen.



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"...To award Morisot her place as a formative member of the Impressionists, you need only stand before her paintings..."

Hubbard's dress is a shifting panorama of translucence, built out of improvisatory dabs of paint reined in and made substantial by a skittering of black. (This silvery palette led her to discover a kinship with Boucher and the Rococo late in her career.) The pastels and watercolors, on the other hand, are constructed stroke by stroke out of raw color, the purest transparency. There are small masterpieces in all those categories.

But Morisot lived with several curious limitations that were not so much painterly as emotional. She was burdened by anxiety and self-doubt—she called it "my mania for lamentation." So were many of the artists in her circle, including Manet, but unlike them, she never seemed to get a burst of manic confidence. Attempting to paint a woman with parrots, she wrote, "I thought all the time what Édouard would do of her, and as a result I naturally found my own attempt all the less attractive." She always worked small; diffidence prevented her from painting one of those grand showstoppers that would have served her well with the textbook writers.

To recognize Morisot's gifts, you must enter her frame of reference, which was profound in its penetration but subtly circumscribed in its reach. She had already shattered so many barriers that to shatter the last and hardest—her self-criticism, born of the intuition that she had stepped out of her place—would have destroyed the social carapace of her existence.

So Morisot, always the professional, pursued genius in a teapot. She could not, of course, paint men—no Frenchwoman, married or single, could dare offend society by entertaining a male model—so she enlisted her sisters and her daughter, Julie. Fortunately, women were the preferred subjects of her era. In her eyes, they were neither the "animals" the misogynist Degas made them out to be nor Renoir's frothy creatures of pleasure. Even with their backs turned, at their dressing tables, doing up their hair, they are real women, fully aware of the mundane texture of their lives. In *Mme Morisot and Her Daughter Mme Pontillon,* Morisot's heavy, black-gowned mother and pregnant sister wait out their time in patient, earthbound silence.

Morisot's candor has put her at a subtle historical disadvantage. The image of women as the alien and seductive Other—the image that pervaded her century—was naturally beyond her. Yet without such an image, it would have been awesomely hard to paint grand themes and blockbuster pictures. Manet himself, who clearly adored her, did a ravishing portrait of her in a white gown—the National Gallery has hung it like a flag before the show—in which she is the myth incarnate, brooding, remote, beautiful, and mysterious. That she was a superb artist seems only to have added to her exoticism. Morisot knew better; but then, it was a woman whose knowledge dragged man out of the Garden of Eden, and she paid dearly for her realism. Perhaps Morisot's epitaph should come from her mother, who, with unwitting irony, exclaimed after a visit from Degas, "To believe these great men, she has become an artist!" (Washington, D.C.; through November 29. Catalogue: Hudson Hills Press; hardcover, $45; paperback, $18. *Berthe Morisot: Correspondence:* Moyer Bell Limited; 246 pages; $19.95.) ■

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HAPLESS HOURS

"...The liberties taken with *Happy Days* are small, but the incompetence isn't. *Bouncers* is a sorry concatenation of obscene jokes..."

OFF THE WALL: Bouncers *is a disaster on almost every count.*

THE NEW YORK *Times,* IN AN INTERVIEW with Shivaun O'Casey, the playwright's daughter, gave her age as 32. In her memoir of her husband, *Sean,* Eileen O'Casey tells us that her daughter "Shivaun, a lovely child... was born on 29 September [1939]," which made Miss O'Casey just shy of 48 at the time of the interview. Even so, the *Times* was nearer the mark than was Miss O'Casey with her staging of Beckett's **Happy Days,** as thorough a botch of an important play as I have ever been subjected to, although the liberties taken are small, and only the incompetence is great.

Happy Days is probably the last of Beckett's stage works to maintain a minimal hold on what makes a play a play in the traditional sense. There is still a sliver of a plot, a hint of dramatic progression, a sprinkling of dialogue amid the monologizing, a bit of ghostly characterization, and a wraith of a conflict. After *Happy Days,* the plays become mired in monologue; or, if dialogue there is, it serves anything but mutual communication. At times, there is not even a whole character, only a mouth mouthing away.

What does make *Happy Days* (1961) unique in the Beckett canon is that it is a work of almost total affirmation under the customary Beckettian existential duress. But the affirmation, though eminently risible, is not a jolly one. Winnie, a woman of 50, is buried up to her waist in a mound of some desert landscape; in the second act, she will be buried up to her neck. Willie, her husband, who lives in some sort of burrow in the back of Winnie's mound, can still crawl with great difficulty, but hardly talks or listens. Generally, he reads the advertisements and obituary notices in a dreary, yellowing newspaper. That Winnie, under the circumstances, chooses to celebrate life—"Another heavenly day" are her opening words—is a huge joke Beckett weaves skillfully into 80-plus minutes of text. At best, though, it can elicit a sad smile at so much happy heartbreak. To emit gales of canned-sounding laughter, as the press agent and what I take to be a claque did at the preview I attended, is bad flackery and worse taste.

The play, more flagrantly than any of Beckett's, is an allegory. If, in *Endgame,* the aged parents were confined to dustbins, it was only fitting the next time round to show the principal representative of humanity herself buried deeper and deeper in the earth, i.e., the grave. That her husband is physically more mobile ("What a curse, mobility!" Winnie exclaims) is compensated for by the greater inertia of his mind. One way or another, life grinds you down. That Winnie still has her daffy cheerfulness, her scraps of English poetry imperfectly remembered (characteristically, it is a rubbishy poem by Charles Wolfe that she seems to enjoy most), and an ambivalent satisfaction in a disappointing husband who is the chief among her bagful of remaining possessions constitutes the play's sustaining ambiguity. This climaxes in a frightening final ambiguity, which may hint at a remnant of love or, conversely, signify a yearning for suicide or uxoricide.

As Hugh Kenner sums it up, this "emptiness filled by indomitable energy is Beckett's ambiguous celebration of human persistence." And though A. Alvarez perceives Beckett as "creating a play out of nothing at all, continually raising obstacles for himself to show how brilliantly he can overcome them," the critic finds that the work "does very little else, apart from reiterating... blessed are the optimists, for they shall be buried alive." Still, there is more to it. *Happy Days* differentiates between two kinds of stagnation and deterioration: the pessimistic, drained male kind, and the optimistically gushing female kind. And it chronicles the contrasting types of consolation left to each sex, and the one pathetically shared one: an obscene postcard.

Even so, this is nothing so trivial as a condemnation of marriage, as one homosexual critic recently declared; rather, it is a cheerily bilious view of the human condition *in toto* under an uncaring heaven: "How can one better magnify the Almighty than by sniggering with him at his little jokes, particularly the poorer ones." Nevertheless, the message is ambivalent enough for a religiously oriented French critic to proclaim, "Here is the tragic paradox of Beckett: he affirms the untenable."

One thing would be obvious to any director less obtuse than Miss O'Casey, and any actress less plodding than Aideen O'Kelly: There is no need to make the play more dour, arid, grim than it is. Humor is required both to make the grimness bearable and to make it more ironically scorching. Hence it is sheer benightedness that turns such aural effects as the bell sounds into earsplitting cacophonies, deflates the visual effects into such impoverished, slapdash scenery and

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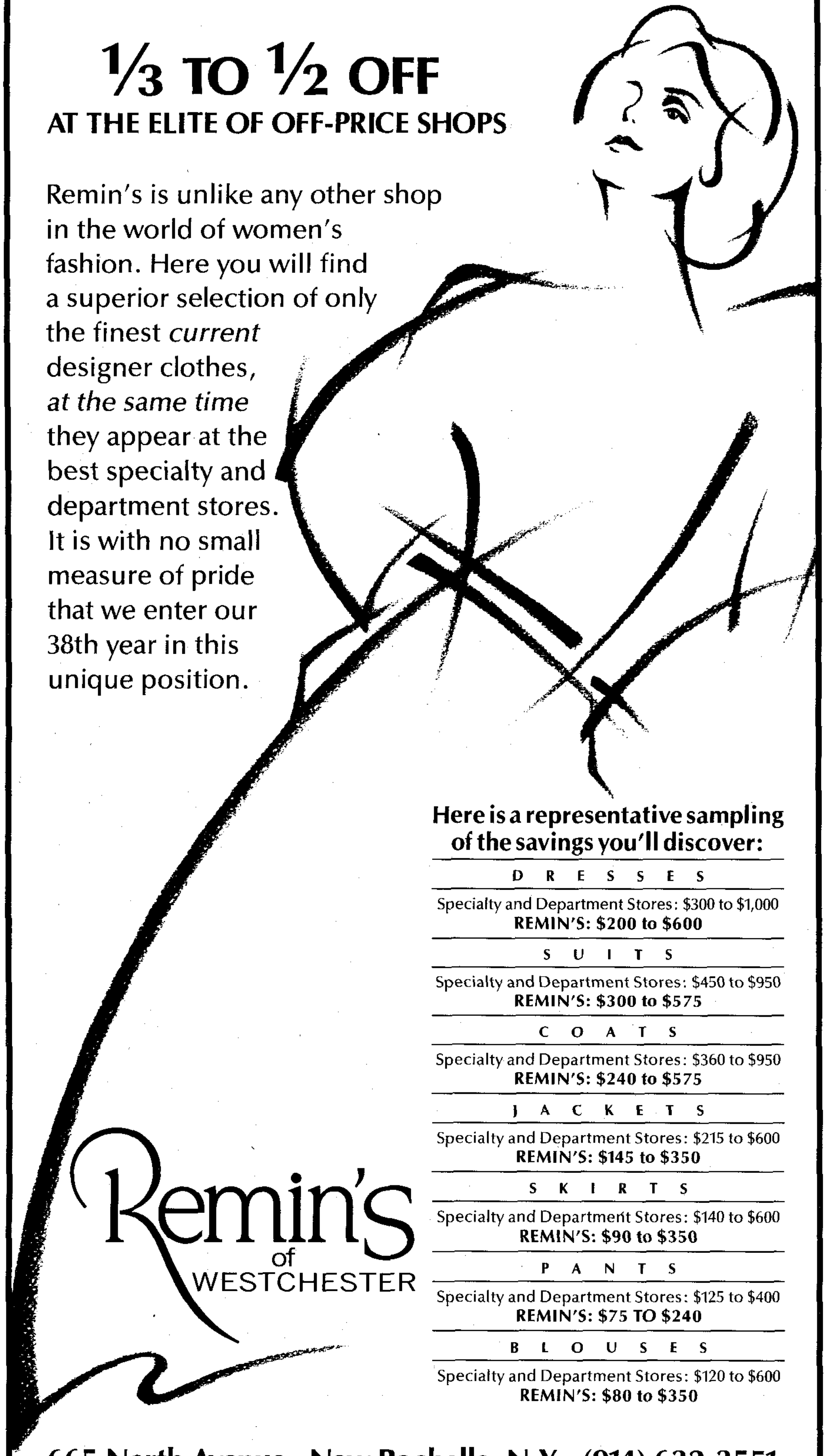

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costumes as Miss O'Casey has ineptly designed, and throws away such surefire *coups de théâtre* as Winnie's parasol going up in flames. To be sure, to do this right would cost a little money, something this wretched shoestring production will not cough up.

And Miss O'Kelly is the dullest of the many Winnies I have caught: monotonous of expression and voice, and limited in imagination. "It is impossible to read the play without seeing that it calls for an infinite variety of vocal modulations," wrote Nigel Dennis back in 1963; yet Miss O'Kelly delivers the first act with a minimum of vocal variety and humor, and the second act with none. The part of Willie is small and foolproof, so John Leighton can do no harm to it, even if here, as elsewhere, Beckett's stage directions are often ignored. Worst of all, the evening is made to last two hours. The untalented offspring of a famous playwright misdirecting plays is one of the Almighty's very poorest jokes, and I for one am not prepared to snigger at it.

JOHN GODBER'S PUNY BRITISH COMEDY, **Bouncers,** is being touted as an exposé of life in Mrs. Thatcher's England, but it is really only a sorry concatenation of obscene and scatological jokes. Typical highlights include (1) a vomiting scene in which one actor disgorges while three others enact a toilet bowl, (2) the hilarious gang rape of a drunken girl, and (3) the attempt by one man to urinate out of a taxi window, with an ill wind blowing it all back into the faces of his three companions. The show is a set of sketches in which four actors portray bouncers in a cheap disco, the male and female clients of the joint, and a few such marginal characters as performers in a porn video.

Bad as the play is, it is made worse by Ron Link's frantic, would-be glitzy staging, and by all but impenetrable accents. Under the circumstances, I would not blame the actors, but I would the gimcrack set (Cliff Faulkner), vapid choreography (Jeff Calhoun), and desperate lighting (Peter Maradudin). If none of this is enough to discourage you, let me add that the show was a hit with critics and audiences in Los Angeles, and ran there for a solid year.

Perhaps you still don't believe me. Then take some specimens of the dialogue as it unfurls in its imposing range from the prurient to the excremental and back again. I could cite examples without end, but space and common decency restrict me to a couple. "She's been hanging around me like flies around s---." A man contemplating his vomit: "Bloody hell, carrots! I haven't had carrots for weeks." Yet perhaps this *is* your idea of theater. In that case, you should see *Bouncers*. Or, better yet, eat it. ▬

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MAKING BOOK

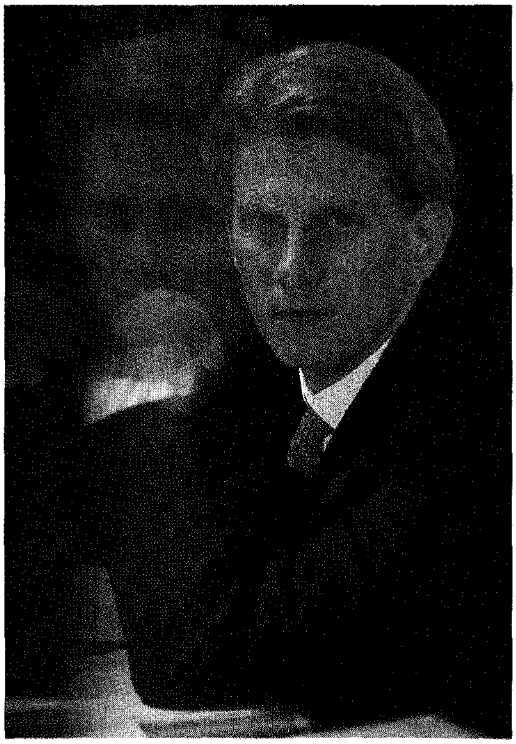
"...*Maurice,* made from the Forster novel, is remarkably solid. Mailer's hand is too heavy in *Tough Guys Don't Dance...*"

BY TEMPERAMENT A HOMOSEXUAL HIS entire life, E. M. Forster did not have a completed sexual experience with a man until he was in his late thirties, in 1916. I begin with so blunt a physical fact only to make the point that when Forster composed *Maurice,* his novel of homosexual love, in 1913, he was essentially writing out of fantasy and longing.

Biographical explanations of an artist's work generally mean very little (those who believe in them would have a hard time explaining why Forster wrote with such great power of heterosexual love). Still, Forster's frustrated state when he was working on *Maurice* may partly explain qualities in the book that many readers, including lovers of the novelist's work, have disliked—the softness, fussiness, and idealization, the vagueness about physical detail, the outright sentimentality.

After showing the book to friends, Forster decided not to publish it during his own life (*Maurice* finally appeared in 1971, the year after he died). In England, homosexuality was a crime, and in any case Forster didn't want to embarrass his large and doting family. Since the book is a mere shadow of such masterpieces as *Howards End* and *A Passage to India,* his timorousness in the matter may well have been inspired by literary judgment as well as social tact. Those who call the novel dated are right, but they are also missing the point. *Maurice* was second-rate in 1913 too. The novel lacks the subtlety, the complexity of mind, the tough satirical outlook of Forster's other fiction.

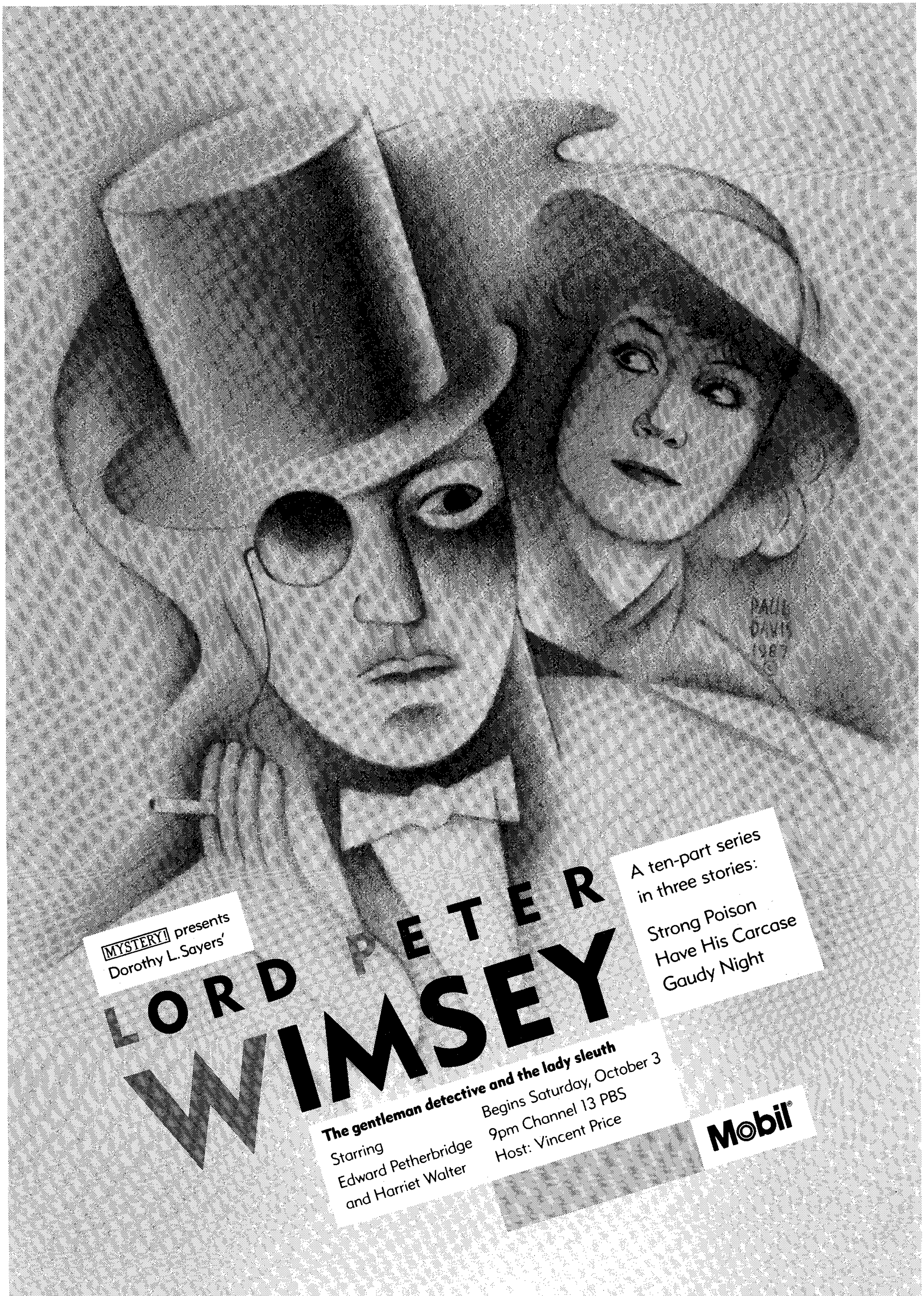
As Forster admitted in 1960, he was writing with a programmatic intention: "A happy ending was imperative.... I was determined that in fiction anyway two men should fall in love and remain in it for the ever and ever that fiction allows." But in fact little of the novel is about the love affair of its proper and snobbish upper-middle-class hero, Maurice, and Alec, the working-class undergamekeeper who saves him from chastity and loneliness. The book ends when Maurice and Alec decide to forsake their lives in England—just as their joyful life together as outlaws is to begin. Most of the novel is about Maurice's unhappy dither before meeting Alec—his playing hide-and-seek with lust. Forster's coyness about so imperious an emotion is almost comical. As his good friend Lytton Strachey (an open homosexual) wrote to him, he makes too great a romantic and ethical fuss over sex. Forster tries to justify homosexuality in neo-Victorian terms as the perfect (unending) union with the one good and true friend. After great struggles, a man acknowledges his true nature against every kind of social disapproval (it's the prototypical coming-out novel), a task that appears to have been more difficult for the morbidly shy Forster than for many other men of his class and education. His situation, and that of his hero, may have been much more specialized than he wanted to see.


BOYISH CHARM: *James Wilby in* Maurice.

Maurice, the movie that producer Ismail Merchant and director James Ivory have made from the novel, is remarkably solid—as good, really, as a faithful adaptation of such precious material would allow. Ivory and Kit Hesketh-Harvey, who worked with Ivory on the screenplay, catch the distinctive Forster tone of pained sensitivity and nervous susceptibility. And the young actor James Wilby is just about perfect as Maurice, the suburban stockbroker troubled by an unaccountable element in his nature. Wilby has striking reddish hair, the serious look of a young man in the foreign office; he makes Maurice a bit dense and puzzled but not without strength. At Cambridge, Maurice falls for the handsome, guilty Clive Durham, and with much sighing and stroking of hair the two begin, and sustain for two years, a passionate but platonic relationship (a state of affairs that Strachey insisted to Forster was physically a near-impossibility for two young men). Hugh Grant, who plays Clive, is just about perfect, too. Handsome, with a high, stern forehead, he's an incisive actor who carries us quickly through the awkward passages of super-earthly delicacy.

In the Cambridge scenes, and in the many scenes at Clive's magnificently decrepit country estate, James Ivory shows how adept he's become at the social comedy of the upper classes. He's lost the archness and bloodlessness that sapped his earlier films. The clash of manners is now more forceful and also more nuanced—psychologically richer. And all the scenes demonstrating the simple inability of the English to take in the fact of Maurice's homosexuality are witty and true. Denholm Elliott, as a gruff doctor and family friend, presents the standard Edwardian view of homosexuality as an inadmissible weakness. Ben Kingsley brings a deadpan delivery and an imperturbable manner to his role as an American hypnotist—a sympathetic charlatan who tries to cure Maurice. The movie is beautifully lit in dark tones, with rainy skies and gloomy mist. Gone is the sunshine of the previous Merchant-Ivory adaptation of Forster, *A Room With a View.* This England is a prison house for all but the conventional-minded.

Yet for all its strengths, its occasional passionate moments, the picture cannot overcome central weaknesses in the way Forster conceived Maurice. In the scenes of Maurice's loneliness, we root for him, but we have to wait an unconscionably



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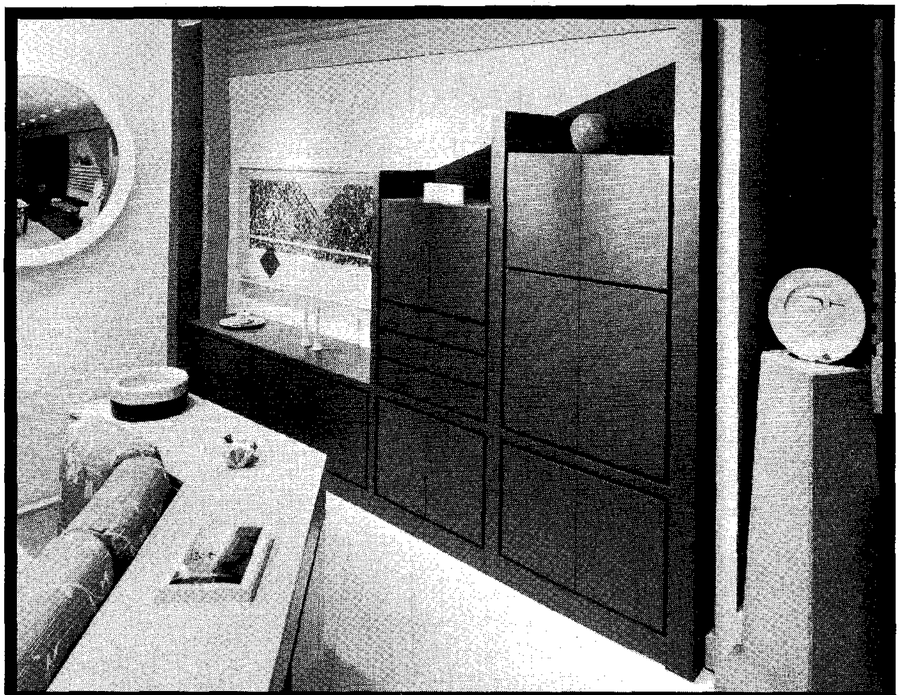

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long time for the man to acknowledge what's obvious about himself. Since no one in his right mind now thinks homosexuals are better off denying themselves, we're waiting for him to accept the forbidden thing we have already accepted. This puts the audience in an embarrassingly superior relation to the movie's hero, and it lets us off too easily—Maurice's final steps toward salvation seem a matter of common sense.

As Scudder, the man of instinct (in the twentieth-century English tradition of sexual romanticism, the man who kills with his hands has the sexual skills), Rupert Graves is fine. He makes the country servant a proud spokesman for sexual democracy. But Forster's notion of a brotherhood of homosexuals transcending class barriers isn't actually put to the test of experience. This high-strung but dignified movie, like the book, ends just at the point when it could become really interesting.

I CAN THINK OF FEW MALE WRITING ACquaintances of my age or younger who haven't tried to steal something—a metaphor, a mood, a charge of feeling—from the fiction and journalism of Norman Mailer. The writers who form your taste in college and right after become influences to honor, guard against, and (if you are sane) stamp out. Given such convolutions of sentiment, the prospect of reviewing a movie directed by Mailer—**Tough Guys Don't Dance,** an adaptation of his own novel—becomes a job rather like that of grading your father's term paper. And what if your father happens to be a master of revels, a genius, and a fool?

Mailer's potboiler, *Tough Guys Don't Dance,* published in 1984, was a delirious experience—a kind of cracked existential murder mystery that might have been conceived by a tender-souled nephew of the Marquis de Sade. Please don't misunderstand: The style and texture of the book couldn't have been further from pornography. There were, for instance, lovely ruminations on the scenery and history of Cape Cod, passages suggestive of a long-suppressed lyrical talent; and a generous sympathy for the depressed, burnt-out hero, a failed writer, pages that offered a surprisingly close acquaintance with the emotions of defeat. Still, the way that Mailer manipulated his lurid cast of killers, studs, and ravenous women was worthy of the systematic author of *The 120 Days of Sodom.* By the time the many layers of story came together in the hero's mind, everyone, it seemed, had screwed everyone else, and at least seven men and women and a dog had been gathered to the earth. What a gaudy imagination Mailer loosed on the world! Severed heads, shrieks at a séance, the savor of "dirty" sex . . . at times, his fantasies be-

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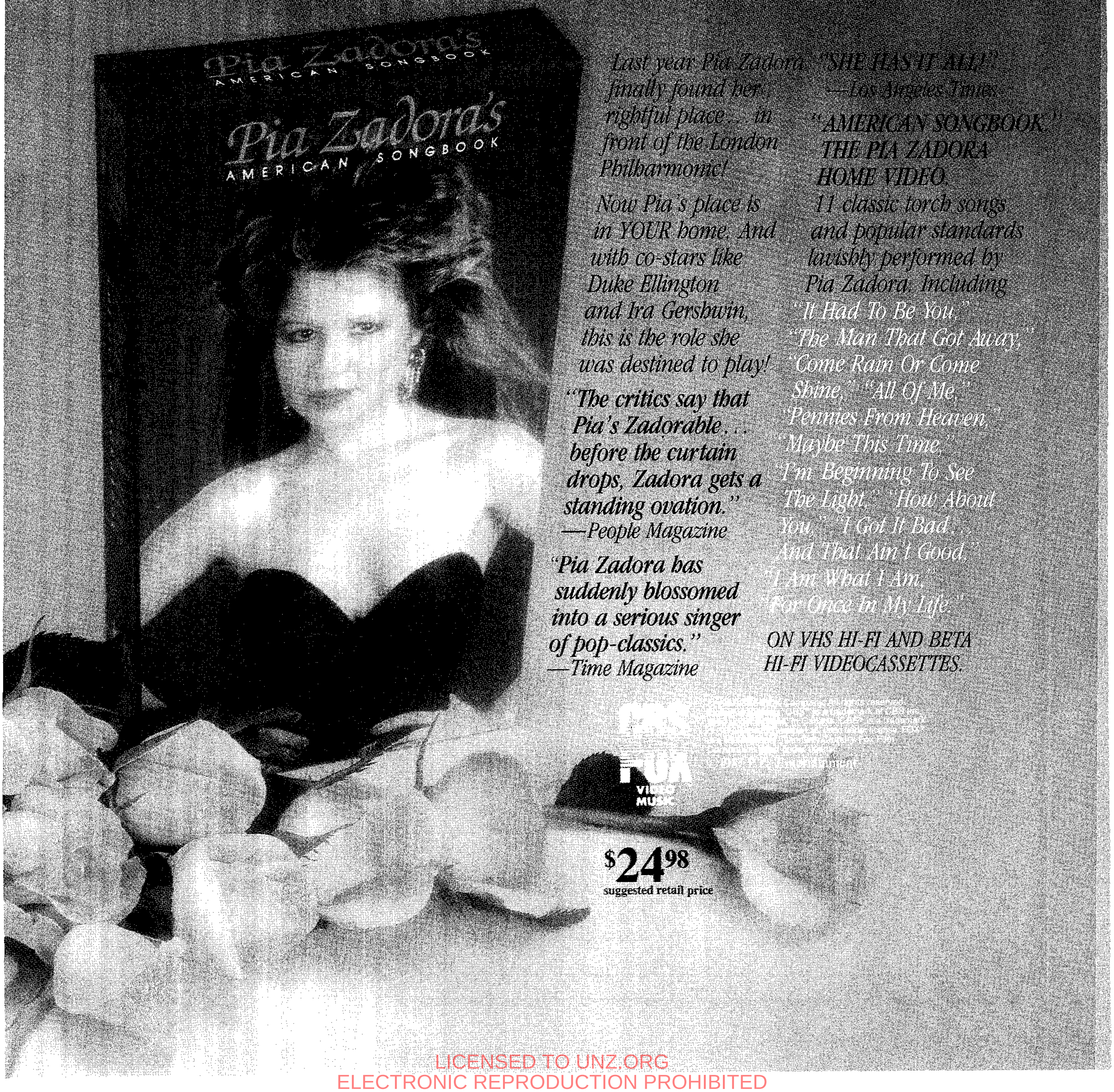

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came indistinguishable from the trash-writer's convention of unending lust, unending greed. He mixed high and low skills recklessly together.

I was hoping for some sort of ecstatic terrible movie—spangled with absurdity, perhaps, but fun. The dreary truth, however, is that Mailer doesn't have the moviemaking skills to create a scandalous film. His hand is too heavy; he's too ambitious, too obsessed, too serious for his own bizarre material. The movie is meant to have a *noir*ish flowing narrative, something experienced as both nightmare and trance, and it comes complete with the *noir* convention of voice-over narration. But at the same time, Mailer offers views of Provincetown that are somberly and statically beautiful—as tasteful as Woody Allen in a classical mood—and after a while, one thinks that the glowing light of the northern Cape is wrong for a tale of murder and obsession. Certainly *noir* is the product of the modern city. Mailer can't create visually the spooks and echoes of his text—witches cackling, sailors' bones rattling below. The dialogue becomes heavy with portent.

In some indefinable way, the actors don't fit into their settings, and the words they say—the wilder lines from Mailer's book—rarely fit into their mouths. In the book, the characters, however outrageously imagined, are enveloped in Mailer's prose, writing that never loses its special pitch of warmth, its purchase on sweet reason, and so the lewd, grabby women, the philosophical hardballs, and tormented homosexuals exist happily in the reader's fantasies. But Mailer the director can't prop them up the same way, and the characters, now larger than life, are almost gross and sometimes ludicrous, like dirty-talking refugees from *Dynasty*. Their words pop out too emphatically, with an air of shocking us that becomes laughable.

Mailer whips up a theatrical storm of acting. He gets a new actress named Debra Sandlund to do a scorching number as a high-breasted southern blonde, pouty, wriggling in white silks—some Maileresque reverie of a freer, more sexually explicit Marilyn Monroe haunts the moment when she rips off her clothes and pulls her lover to the ground. Wings Hauser, who seems like an escapee from horror films but isn't, is lit from underneath and flashes the whites of his eyes. He plays the superstud murderer, but no matter how much steam he blows out of his ears, he can't equal the dream of tormented macho that Mailer imposes on the character. On the other hand, Ryan O'Neal, as the battered hero, is fine—sensitive, resigned, rather witty. The movie seems to be happening around him, without his participation. But that's all right—he could do worse than appear the only sane man at the mad ball. ▬

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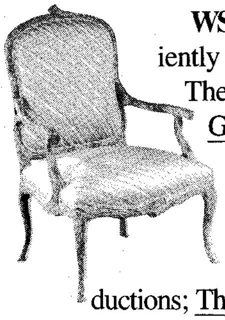

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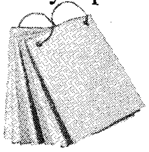

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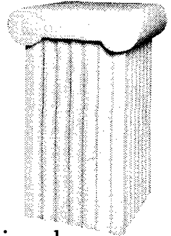

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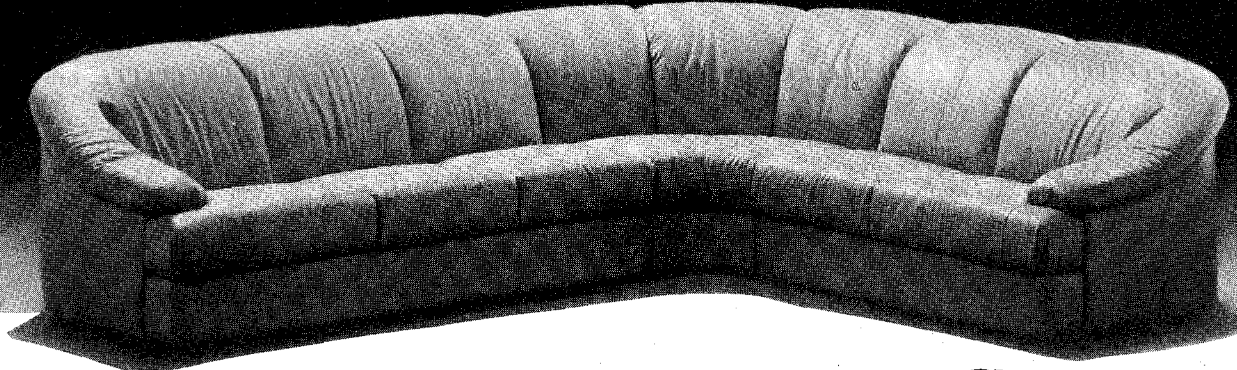

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cepted; no credit cards. *The Exercise Exchange, 236 West 78th St., second floor (595-6475); call Mon.–Fri. 9:15 a.m.–8:15 p.m., Sat. till 4 p.m., and Sun. 10:15 a.m.–3 p.m.; through 10/24.*

FITTING COPIES

TWO DESIGNERS ARE SELLING CUSTOM-made knitted designs at wholesale prices and samples at less than wholesale. From At 1200 Lex: sample copy of Adolfo red-and-black geometric knit dress, was $350, now $250; sample copy of Chanel black-and-white tweed suit with "CC" buttons, was $410, now $310; sample copy of Adolfo blazer and skirt, was $425, now $325; sample copy of Adolfo striped shell, was $85, now $55; sample cotton-knit goldenrod-and-navy long jacket, skirt, and pullover, was $475, now $350; sample copy of Escada black jacket and houndstooth skirt, was $430, now $320. Made-to-order knits by Myra, here $100–$195 each piece. Also by Myra, samples (size M) in angora, wool, linen, silk, cotton-and-rayon chenille, and silk-and-rayon ribbon, here $95–$195 (example: black-and-white ribbon-knit pullover with angora, here $195). Myra will repair or alter your knitwear at wholesale prices. Checks accepted; no credit cards; all sales final. *Myra Hand Knits, 1200 Lexington Ave., near 82nd St., second floor (879-1246); Mon.–Fri. 11 a.m.–6 p.m. and Sat. by appointment; through 10/5.*

ITALIAN LEATHER

THE LEATHER BAGS AND BELTS AT THIS showroom sale are from Italy and include some mock croc and fake snake items. Belts are in women's sizes 6–12. Backpacks, retail $180, here $70; white or green large leather briefcases or large drawstring bags, retail $170, here $70 and $80 (for mock croc); wide polo belts, retail $75, here $35; curved belts with metal snake, retail $85, here $35; and more. Box of samples, here $10 each. Cash only; all sales final. *Accenti, Inc., 1457 Broadway, near 41st St., Suite 802 (575-2242); Tues. and Wed. 11 a.m.–4 p.m.; 9/22 and 23 only.*

CHINA SECRETS

HERE'S A SECRET. THIS IS WHERE CORporations buy fancy gifts for executives. For two weekends, it is opening to the public with discounts of 60–65 percent. About 25 patterns of Haviland Limoges china (all open stock), including: "Danielle" dinner plate, cup and saucer, or café au lait cup, retail $30 each, here $12; "Springtime" dinner plate, cup and saucer, and 16-in. oval platter, retail $36, $41, and $165, respectively, here $14.40, $16.40, and $66; "Tai-Yuan" 24K-gold-trimmed dinner plate and cup and sau-

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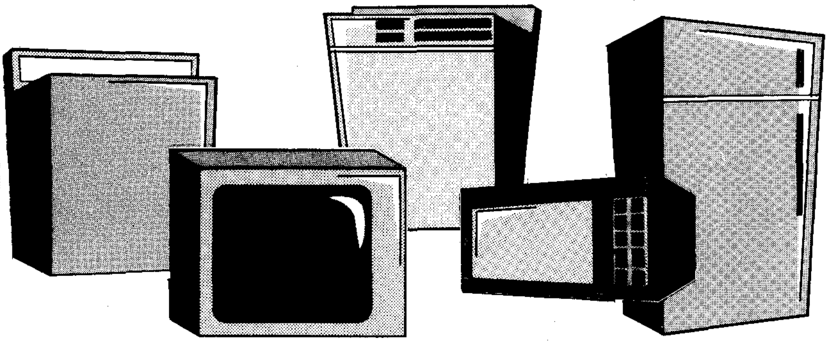

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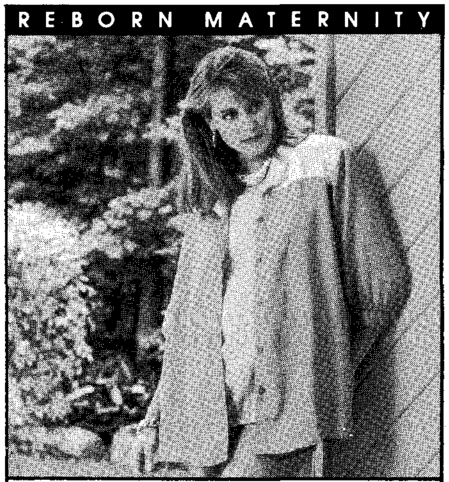

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cer, retail $105 and $120, respectively, here $42 and $48; limited-edition boxed unicorn-tapestry plates, retail $65, here $20. Louis Lourioux "Blue Gingham" porcelain ovenware, including 2-qt. casserole, retail $98, here $39.20; St. Louis crystal, including: Lucrèce red-wine glasses, retail $55 a stem, here $22; Orléans red-wine glasses, retail $80 a stem, here $32; Orléans decanter, retail $270, here $108; Congress 24K-gold-trimmed wineglasses, retail $450 a stem, here $180; Baume et Mercier "Le Roy" black metal wristwatches, retail $495–$575, here $198–$230; also, silver plate, clocks, and more. Checks accepted (merchandise held until they clear). Delivery additional; all sales final. *Globemark Enterprises, Inc., 230 Fifth Ave., near 26th St., Room 1406 (725-3488); Fri.–Sun. 9 a.m.–6 p.m.; 9/25–27 and 10/9–11 only.*

FINISHING TOUCHES

DRESS UP, DRESS DOWN AT PRICES AT OR below wholesale. Examples: lace collars, here $4.50–$24; fox collars, here $80; rabbit collars, here $20; acrylic-fleece capes (one trimmed with foxtails), here $24–$48; fur-trimmed wool-jersey stoles, here $40 and $185; velvet cape trimmed with foxtails, here $100; cotton-gauze duster trimmed in lace, here $56; matching pants, here $17; lace-trimmed cotton-denim jacket, here $36; ruanas in dressy fabrics, here $48–$105; mohair ruanas, here $45 and $75; imported wool ruanas, here $125. Also, Chinese robes, feather boas, embroidered shawls, and scarves. Checks accepted; no credit cards; all sales final. *Sweet Herb, 366 Fifth Ave., near 34th St., Room 917 (868-1920); Mon.–Fri. 10:30 a.m.–6:30 p.m.; through 9/30.*

UNDER- AND OVERTHINGS

THREE DESIGNERS FOR WOMEN ARE HAVing a sale. Silk lingerie by Lynn LaCava (sizes P–L): jacquard-and-chiffon chemise and gown, here $30 and $60, respectively; jacquard kimonos, here $54 and $68; satin bikinis or bras, here $8; satin teddies, here $30; bias-cut satin gowns, here $55; satin sleep-shirts, here $50 and $60; satin full slips, here $40. By Michael Simon (sizes 4–12): black or white merino-wool pants, cowl or polo sweaters, and sweater coats, here $25, $38, and $50, respectively; bright-colored hand-knitted cotton sweaters, here $59. Sweaters by D.K.R. (sizes S and M): acrylic pullovers with velvet and Lurex, here $50; wool-blend turtlenecks, here $20; plaid wool cardigans, here $25; cotton-blend chenille pullovers, here $15. Cash only; all sales final. *D.K.R. Concepts, 1400 Broadway, at 38th St., Room 913 (730-2280); Mon.–Wed. 10:30 a.m.–7 p.m.; through 9/23.* ■

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IS ENAMELIQUE RIGHT FOR YOU?

Enamelique is right for most people who have healthy teeth and gums. But the only way for us to determine that is to see you.

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A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 23

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 10/6: *Parting of the Ways.* #2—Through 9/24: "Summer Festival of Fantasy and Science Fiction." 9/23: *Village of the Damned; Children of the Damned.* 9/24: *Forbidden Planet; Earth Versus the Flying Saucers; Flying Saucer Daffy.* 9/25–10/15: "Black Women on Screen: Sixty Years of Actresses and Images." 9/25–26: *Cabin in the Sky; Solid Gold Brown Sugar.* 9/27–28: *Carmen Jones; Bright Road; The Harlem Globetrotters.* 9/29: *Claudine; For Love of Ivy.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 9/23: *The Night of the Iguana; Heaven Knows, Mr. Allison.* 9/24: *Twentieth Century; My Man Godfrey.* 9/25–26: *My Beautiful Laundrette; Letter to Brezhnev.* 9/27: *Paris, Texas; Days of Heaven.* 9/28: *You Are Not Alone; Abuse.* 9/29: *Who's Afraid of Virginia Woolf?; Whatever Happened to Baby Jane?*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 9/24: *Hellraiser.* Opening 9/25: *Offspring.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*The Wolf at the Door.* #2—*Eat the Peach.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Big Easy.* #2—*The Fourth Protocol.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Street Trash.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Principal.* #2—*The Pick-Up Artist.* #3—*Full Metal Jacket.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 9/23: *The Little Foxes; Dodsworth.* 9/24: *Angels Over Broadway; The Lady in Question.* 9/25–26: *Bunny Lake is Missing; Anatomy of a Murder.* 9/27: *The Scarlet Empress; The Devil is a Woman.* 9/28: *Boudu Saved From Drowning; The Lower Depths.* 9/29: *Dressed To Kill* (1946); *Terror By Night.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 9/23–24: *The Trip to Bountiful; The Last Picture Show.* 9/25–26: *A Room With a View; The Bostonians.* 9/27: *A Man and a Woman; Love Songs.* 9/28–29: *On the Waterfront; The Chase.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*La Bamba.* #2—*A Prayer for the Dying.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Wish You Were Here.* #2—*The Whistle Blower.* #3—*My Life as a Dog.* #4—Through 9/24: *Withnail and I.* Beg. 9/25: *Matewan.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—Through 9/24: *Hotel Colonial.* Opening 9/25: *The Big Town.* #2—*Dirty Dancing.* #3—*Tough Guys Don't Dance.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). Through 9/24: *No Way Out.* Opening 9/25: *The Princess Bride.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Stakeout.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—Through 9/24: *RoboCop.* Opening 9/25: *Best Seller.* #2—*Amazon Women on the Moon.* #3—*Fatal Attraction.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). Through 9/24: *The Big Easy.* Opening 9/25: *The Big Town.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Hellraiser.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—Through 9/24: *Dirty Dancing.* Opening 9/25: *China Girl.* #2—*RoboCop.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). Through 9/24: *Hamburger Hill.* Opening 9/25: *Best Seller.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Pick-Up Artist.* #2—*The Principal.* #3—*Disorderlies.* #4—*Full Metal Jacket.* #5—*The Untouchables.* #6—*The Curse.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). Through 9/24: *The Big Easy.* Opening 9/25: *The Big Town.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Amazon Women on the Moon.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Stakeout.* **EMBASSY 3—***No Way Out.* **EMBASSY 4—***La Bamba.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 9/24: *He's My Girl.* Beg. 9/25: *Dirty Dancing.* #2—Through 9/24: *Can't Buy Me Love.* Opening 9/25: *Offspring.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 9/24: *No Way Out.* Opening 9/25: *The Princess Bride.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Fourth Protocol.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 9/24: *The Fourth Protocol.* Opening 9/25: *You Talkin' To Me?*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *A Prayer for the Dying.* **CARNEGIE SCREENING ROOM—**(757-2131). *My Life as a Dog.*

44. SUTTON—57th St. east of Third Ave. (759-1411). Through 9/24: *Wish You Were Here.* Opening 9/25: *The Big Town.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Dirty Dancing.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). Through 9/24: *Withnail and I.* Opening 9/25: *The Princess Bride.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Pick-Up Artist.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *No Way Out.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Family Business.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*A Prayer for the Dying.* #2—Through 9/24: *The Big Easy.* Opening 9/25: *Best Seller.*

52. BARONET—Third Ave. at 59th St. (355-1663). *In The Mood.* **CORONET—***Orphans.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Wolf at the Door.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). Through 9/26: *Matewan.* Opening 9/27: *Dark Eyes.* **CINEMA II—**(753-0774). *Lady Beware.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Dirty Dancing.* #2—(832-2720). *The Principal.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). Through 9/24: *Stakeout.* Opening 9/25: *The Princess Bride.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Tough Guys Don't Dance.* #2—*Amazon Women on the Moon.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *I've Heard the Mermaids Singing.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Dirty Dancing.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Lady Beware.* #2—*The Pick-Up Artist.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*The Principal.* #2—Through 9/24: *No Way Out.* Opening 9/25: *Best Seller.*

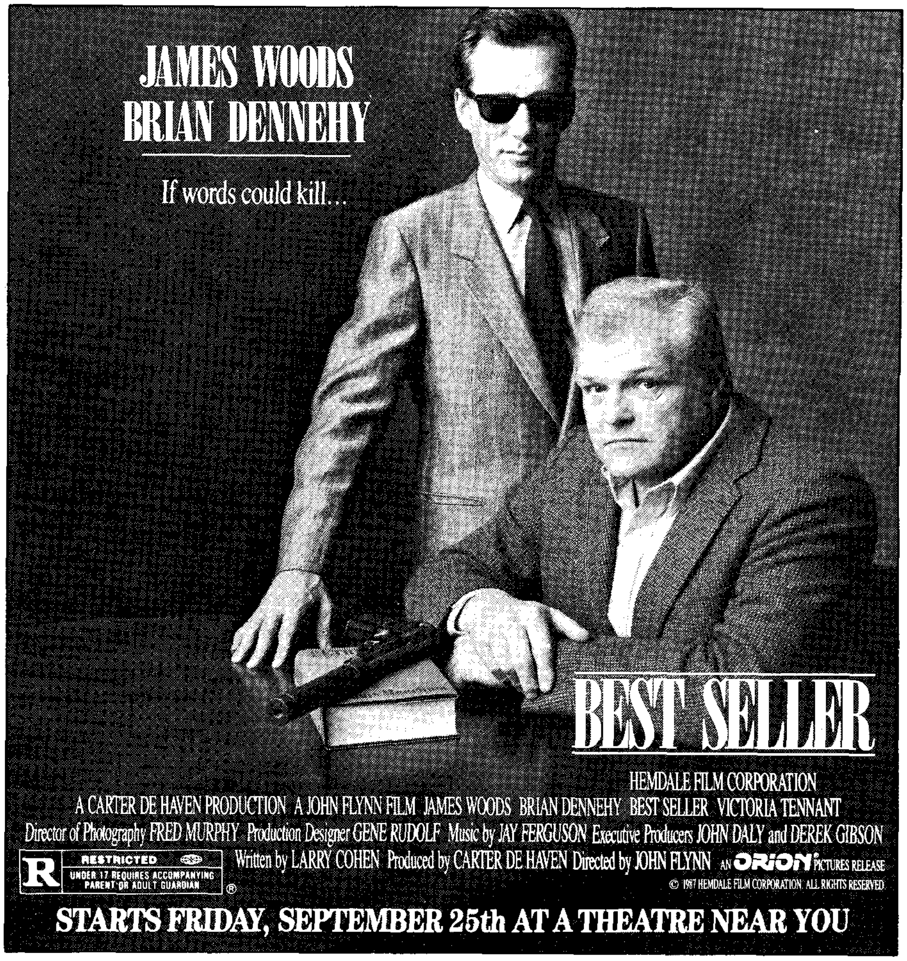
68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*La Bamba.* #2—*The Big Easy.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Jean de Florette.* #2—*My Life as a Dog.* #3—*Wish You Were Here.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Tampopo.* #2—Through 9/24: *Coming Up Roses.* Opening 9/25: *The Mozart Brothers.*



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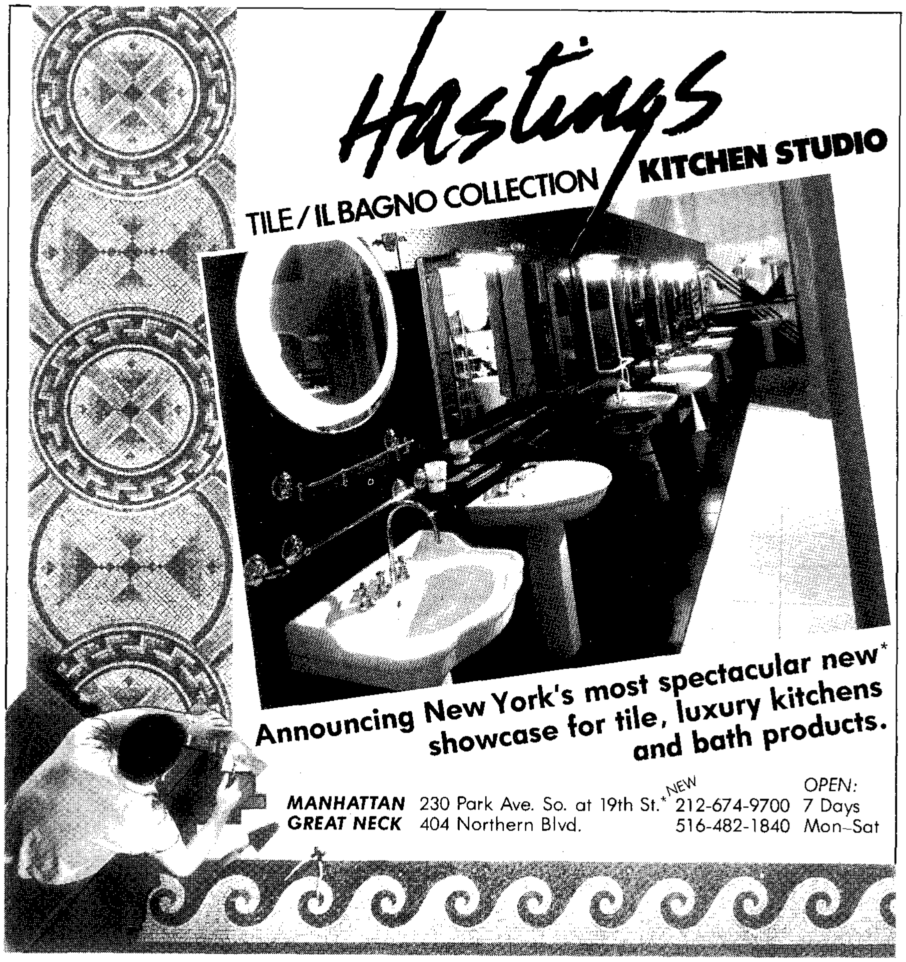

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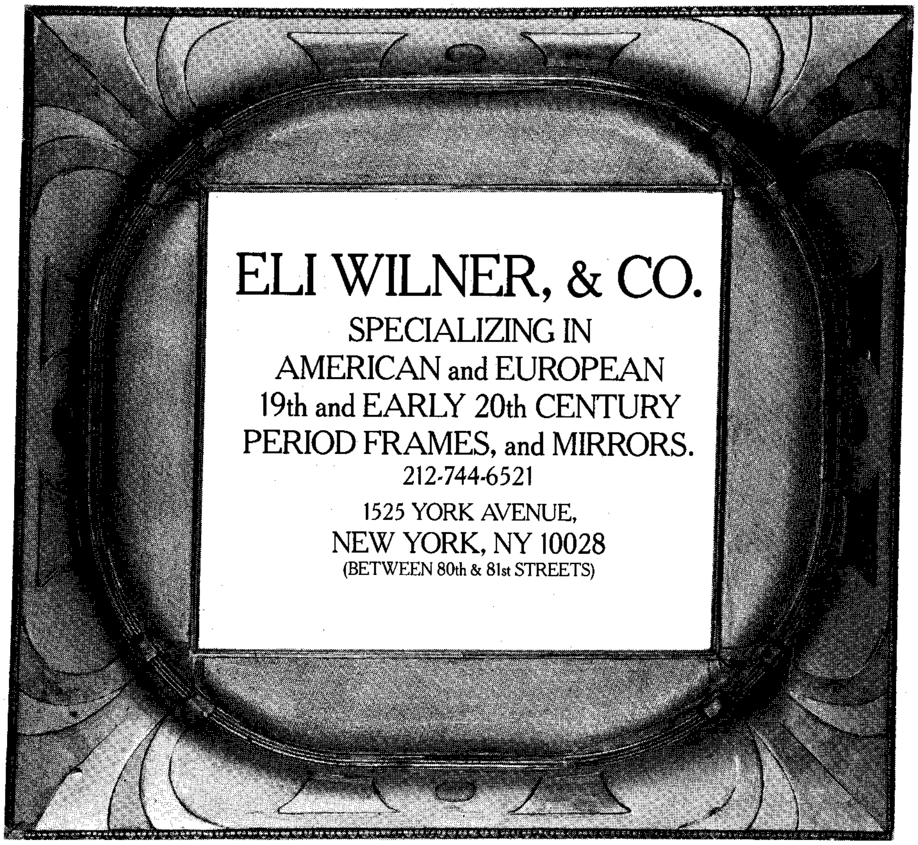

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84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—Through 9/24: *Stakeout.* Opening 9/25: *The Princess Bride.* #2—*Hey Babu Riba.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Dirty Dancing.* #2—*Amazon Women on the Moon.* #3—*A Prayer for the Dying.* #4—*The Principal.* #5—Through 9/24: *No Way Out.* Opening 9/25: *Best Seller.* #6—*Tough Guys Don't Dance.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Pick-Up Artist.* #2—Through 9/24: *The Big Easy.* Opening 9/25: *The Big Town.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Lady Beware.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Penitentiary III.* #2—*The Curse.* #3—*He's My Girl.* #4—*Hellraiser.* #5—*The Principal.*

91. NOVA—Broadway nr. 147th St. (862-5728). Through 9/24: *The Principal.* Opening 9/25: *China Girl.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Hellraiser.* #2—*The Principal.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. "Merchant-Ivory's India: A 25th Anniversary Tribute." Films by the team of Ismail Merchant, James Ivory, and Ruth Prawer Jhabvala. 9/25 at 3: *Shakespeare Wallah* (1965); at 7: *The Creation of Woman* (1960).

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). 9/25–10/11: "25th New York Film Festival." $12 and $16 Opening and Closing Nights; all other nights, $6 and $8. 9/25 at 8:30 at **Alice Tully Hall** and 9 at **Avery Fisher Hall**: *Dark Eyes* (1987, Italy), dir. Nikita Mikhalkov, with Marcello Mastroianni and Marthe Keller. 9/26 at noon: *A Taxing Woman* (1987, Japan), dir. Juzo Itami; at 3: *Diary for My Loved Ones* (1987, Hungary), dir. Marta Meszaros; at 6: *Radium City* (1987, U.S.), dir. Carole Langer; at 9: *Jackie Chan's Police Story* (1987, China), dir. Jackie Chan. 9/27 at 2: (See 9/26 at 9); at 4:30: *A Month in the Country* (1987, Great Britain), dir. Pat O'Connor, with Colin Firth and Kenneth Branagh; at 7: *The Manchurian Candidate* (1962, U.S.), dir. John Frankenheimer, with Frank Sinatra and Angela Lansbury; at 9:30: (See 9/26 at noon). 9/28 at 6:15: *Tema* (1986, USSR), dir. Gleb Panfilov; at 9:15: (See 9/27 at 4:30). 9/29 at 6:15: (See 9/26 at 3); at 9:15: (See 9/28 at 6:15).

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 9/29 at 8: *The Mission* (1984), dir. Parvis Sayyad; *Black Box*, dir. Scott and Beth B.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 9/23: "Jackie Gleason: The Great One." Through 9/26: "Elvis Presley: The Television Work." Through 9/24: "Rod Serling: Dimensions of Imagination."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 9/24 at 2:30: *Hell is for Heroes* (1962), dir. Don Siegal, with Steve McQueen and Bobby Darin; at 6: *The Counterfeit Traitor* (1962), dir. George Seaton, with William Holden, Lilli Palmer, and Hugh Griffith. 9/25 at 2:30: *One-Eyed Jacks* (1961), dir. Marlon Brando, with Brando, Karl Malden, and Ben Johnson; at 6: *The Man Who Shot Liberty Valence* (1962), dir. John Ford, with James Stewart, John Wayne, and Lee Marvin. 9/26 at 2: (See 9/25 at 6); at 5: *The Nutty Professor* (1963), dir. Jerry Lewis, with Lewis, Stella Stevens, and Kathleen Freeman. 9/27 at 2: (See 9/26 at 5); at 5: (See 9/25 at 2:30). 9/28 at 2:30: *Hud* (1963), dir. Martin Ritt, with Paul Newman and Patricia Neal; at 6: *Seconds* (1966), dir. John Frankenheimer, with Rock Hudson and Will Geer. 9/29 at 2:30: (See 9/28 at 2:30); at 6: (See 9/28 at 2:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 9/23 at 7:45: *Kaos* (1985, Italy), dir. Paola and Vittorio Taviani. 9/24 at 7:30: *A Man and a Woman* (1966, France), dir. Claude Lelouch, with Anouk Aimee and Jean-Louis Trintignant; at 9:30: *A Man and a Woman: 20 Years Later* (1986, France), dir. Claude Lelouch, with Anouk Aimee and Jean-Louis Trintignant. 9/25–26 at 8 and 10, 9/27 at 5, 7, and 9, and 9/28 at 8: *La Gran Fiesta* (1985, Puerto Rico), dir. Marcos Zurinaga, with Raul Julia and E. G. Marshall. 9/29 at 8: *The Home and the World* (1984, India), dir. Satyajit Ray.

NEW MUSEUM OF CONTEMPRARY ART—583 Broadway. (219-1222). $3. 9/29 at 6: "Retro-Video," video works of Bruce Nauman.

NEW YORK PUBLIC LIBRARY—Mid-Manhattan Library, 455 Fifth Ave. (340-0849). Free. 9/28 at 1 and 6: Video: "The Presidency Under Siege." With speaker William F. Buckley.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 10/15, nightly except Mondays, at 8 and 10: *Buffet Froid* (1980), dir. Bertrand Blier, with Gerard Depardieu, Genevieve Page, and Jean Carmet. Through 10/15, nightly except Mondays at 10: *What Have I Done to Deserve This?* (1985), dir. Pedro Almodovar.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 10/2: "New York, New York: Films About New York City." 9/26 at 2: *The Statue of Liberty* (1985), dir. Ken Burns.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 9/27 at 1:30: *Letter From an Unknown Woman* (1948), dir. Max Ophuls, with Joan Fontaine and Louis Jourdan.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*The Principal.* #2—*Hellraiser.* #3—*La Bamba; The Curse.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Fatal Attraction.* #2—*Stakeout.* #3—*Hamburger Hill.* #4—*The Big Easy; Tough Guys Don't Dance.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—*The Pick-Up Artist.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Principal.* #2—*Dirty Dancing.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Pick-Up Artist.* #2—*The Principal.* #3—*Dirty Dancing.* #4—Through 9/24: *Tough Guys Don't Dance.* Beg. 9/25: *Offspring.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 9/24: *The Principal.* Beg. 9/25: *China Girl.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Principal.* #2—*Masters of the Universe; The Monster Squad.* #3—*RoboCop.* #4—*Hellraiser.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.* #3—*La Bamba.* #4—*The Curse; The Principal.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*The Big Easy.* #2—*No Way Out.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*No Way Out; Snow White and the Seven Dwarfs.* #2—*Hellraiser.* #3—*The Pick-Up Artist.* #4—*Fatal Attraction.* #5—*Dirty Dancing.* #6—*The Principal.* #7—*Hamburger Hill.* #8—*RoboCop.* #9—*Can't Buy Me Love.* #10—*The Curse.* #11—*Stakeout.* #12—Program Unavailable.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Principal.* #2—*The Pick-Up Artist.* #3—*No Way Out.* #4—*Tough Guys Don't Dance.* #5—Through 9/24: *La Bamba.* Beg. 9/25: *China Girl.* #6—*Stakeout.* #7—Through 9/24: *The Big Easy.* Beg. 9/25: *Best Seller.*

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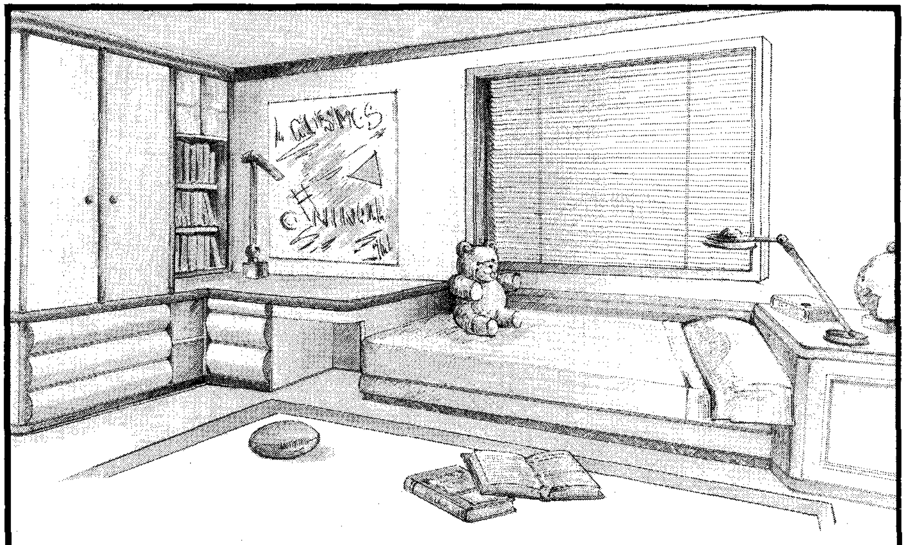

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201. AVENUE U—Ave. U at E. 16th St. (645-3800). *Dragnet; Brighton Beach Memoirs; The Lost Boys; Snow White and the Seven Dwarfs.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.* #2—*Stakeout.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Big Shots.* #2—*Tough Guys Don't Dance.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Pick-Up Artist.* #2—*The Principal.* #3—Through 9/24: *Dirty Dancing.* Beg. 9/25: *Best Seller.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Fatal Attraction.* #2—*No Way Out.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Principal.* #2—*Tough Guys Don't Dance.* #3—*He's My Girl; The Fourth Protocol.* #4—*The Curse; La Bamba.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Principal.* #2—Through 9/24: *The Living Daylights.* Beg. 9/25: *China Girl.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 9/24: *Penitentiary III.* Beg. 9/25: *China Girl.* #2—Through 9/24: *La Bamba.* Beg. 9/25: *Offspring.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*Hellraiser.* #4—Through 9/24: *Can't Buy Me Love.* Beg. 9/25: *The Big Town.* #5—Through 9/24: *The Curse.* Beg. 9/25: *Offspring.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Hellraiser.* #2—*The Principal.* #3—Through 9/24: *The Curse.* Beg. 9/25: *China Girl.* #4—*Penitentiary III; Sweet Revenge.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*No Way Out.* #2—*RoboCop; The Pick-Up Artist.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Fourth Protocol.* #2—*Hellraiser.* #3—*The Principal.* #4—*No Way Out.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.* #2—*The Pick-Up Artist.* #3—Through 9/24: *The Curse.* Beg. 9/25: *Best Seller.* #4—*Stakeout.* #5—*Dirty Dancing.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Tough Guys Don't Dance.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*The Curse.* #2—*RoboCop.* #3—*The Principal.* #4—*Hellraiser.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Hellraiser.* #3—*RoboCop.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.* #3—Through 9/24: *Can't Buy Me Love.* Beg. 9/25: *The Big Town.* #4—*Tough Guys Don't Dance.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Principal.* #2—*The Pick-Up Artist.* #3—*Dirty Dancing.* #4—*Fatal Attraction.* #5—*Tough Guys Don't Dance.* #6—*The Big Easy.* #7—*Fatal Attraction.* #8—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *The Big Town.* #9—*La Bamba.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Hellraiser.* #2—*Fatal Attraction.* #3—*The Pick-Up Artist.* #4—*The Principal.* #5—Through 9/24: *No Way Out.* Beg. 9/25: *Dirty Dancing.* #6—Through 9/24: *No Way Out.* Beg. 9/25: *Offspring.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.* #2—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Principal.* #2—*Stakeout.* #3—*Hellraiser.* #4—Through 9/24: *The Curse.* Beg. 9/25: *Offspring.* #5—*La Bamba.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*La Bamba.* #2—Through 9/24: *The Curse.* Beg. 9/25: *Offspring.* #3—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *China Girl.* #4—*The Principal.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Dirty Dancing.* #2—*Hellraiser.* #3—*The Principal.* #4—*Fatal Attraction.* #5—*The Pick-Up Artist.* #6—Through 9/24: *The Curse.* Beg. 9/25: *The Big Town.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*A Prayer for the Dying.* #2—*RoboCop.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dirty Dancing.* #2—*Fatal Attraction.* #3—*The Pick-Up Artist.* #4—*Stakeout.*

303. CORONA—PLAZA—(639-7722). Through 9/24: *RoboCop.* Beg. 9/25: *Spaceballs.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*No Way Out.* #2—*The Pick-Up Artist.* #3—*Maid to Order.* #4—*Dirty Dancing.* #5—*Stakeout.* #6—*The Big Easy.* #7—*The Principal.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Hellraiser.* #3—*RoboCop.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*The Principal.* #2—*Hellraiser.* #3—Through 9/24: *The Big Easy.* Beg. 9/25: *China Girl.* #4—Through 9/24: *La Bamba.* Beg. 9/25: *The Big Town.*

307. FLUSHING—UTOPIA—(454-2323). #1—Through 9/24: *Stakeout.* Beg. 9/25: *Best Seller.* #2—*No Way Out.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*The Witches of Eastwick.* #2—*Wish You Were Here.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Can't Buy Me Love.* #2—*The Pick-Up Artist.* #3—*Stakeout.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Dirty Dancing.* #2—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *The Big Town.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *No Way Out.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Principal.* #2—*Tough Guys Don't Dance.* #3—Through 9/24: *La Bamba.* Beg. 9/25: *China Girl.* #4—Through 9/24: *The Curse.* Beg. 9/25: *Offspring.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Dirty Dancing.* #2—Through 9/24: *No Way Out.* Beg. 9/25: *The Big Town.* #3—*Tough Guys Don't Dance.* #4—Through 9/24: *Stakeout.* Beg. 9/25: *Best Seller.* #5—*The Pick-Up Artist.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—*Hellraiser.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 9/24: *La Bamba.* Beg. 9/25: *Stakeout.* #2—Through 9/24: *Freezing Point.* Beg. 9/25: *Best Seller.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 9/24: *The Curse.* Beg. 9/25: *Offspring.* #2—*The Principal.* #3—*Hellraiser.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Pick-Up Artist.* #2—*Fatal Attraction.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Principal.* #2—*Stakeout.* #3—*Dirty Dancing.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*The Principal.* #2—*Tough Guys Don't Dance.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Dirty Dancing.* #2—*La Bamba; Stakeout.*

322. SUNNYSIDE—CENTER—(784-3050). #1—Through 9/24: *The Big Easy.* Beg. 9/25: *Best Seller.* #2—*The Principal.*

STATEN ISLAND

AREA CODE 718

401. NEW DORP—HYLAN—(351-6601). #1—*Fatal Attraction.* #2—*No Way Out.*

402. NEW DORP—LANE—(351-2110). *The Principal.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Hellraiser.* #2—*The Pick-Up Artist.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Fatal Attraction.* #2—*Stakeout.* #3—*Can't Buy Me Love.* #4—*The Pick-Up Artist.* #5—*The Principal.* #6—*Dirty Dancing.* #7—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.* #8—*Maid to Order.* #9—*Tough Guys Don't Dance.* #10—*La Bamba.*

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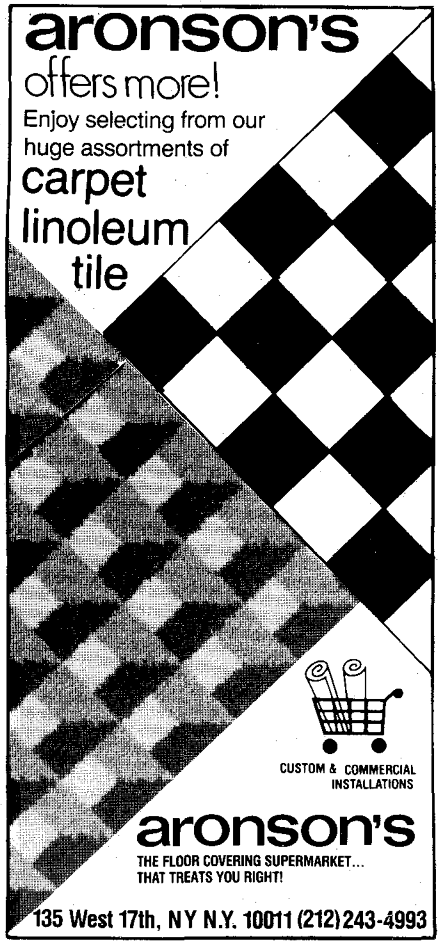
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500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Big Easy.* #2—*No Way Out.*

501. BELLMORE—MOVIES—(783-7200). Through 9/24: *The Fourth Protocol.* Beg. 9/25: *La Bamba.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Fourth Protocol; La Bamba; Snow White and the Seven Dwarfs.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.* #3—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.* #4—*Tough Guys Don't Dance.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Stakeout.* #2—*La Bamba.* #3—*The Principal.* #4—*Hellraiser; Snow White and the Seven Dwarfs.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Pick-Up Artist.* #2—*No Way Out.* #3—*Dirty Dancing.* #4—*The Big Easy.* #5—*Fatal Attraction.* #6—*The Principal.* #7—*Stakeout.* #8—*Hellraiser.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*The Principal.* #2—*The Pick-Up Artist.* #3—*Tough Guys Don't Dance.*

507. HEWLETT—HEWLETT—(791-6768). *Tough Guys Don't Dance.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *Stakeout.* #2—*The Big Easy.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Hellraiser.* #2—*A Prayer for the Dying.* #3—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.* #4—*Tough Guys Don't Dance.* #5—Through 9/24: *The Living Daylights.* Beg. 9/25: *China Girl.* #6—*Fatal Attraction.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Fourth Protocol.* #2—*Hellraiser.* #3—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Can't Buy Me Love.* #2—Through 9/24: *Born in East L.A.* Beg. 9/25: *Offspring.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Principal.* #2—*The Curse.* #3—*Fatal Attraction.* #4—*Stakeout.* #5—*Amazon Women on the Moon.* #6—*No Way Out.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 9/24: *Superman IV; Beverly Hills Cop II; The Witches of Eastwick.* Beg. 9/25: *Can't Buy Me Love.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Dirty Dancing.* #2—*The Principal.* #3—*The Pick-Up Artist.* #4—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.*

515. MALVERNE—TWIN—(599-6966). #1—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *No Way Out.* #2—Through 9/24: *The Living Daylights.* Beg. 9/25: *Dirty Dancing.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*Stakeout.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Pick-Up Artist.* #2—*Hellraiser.* #3—*The Principal.* #4—Through 9/24: *Can't Buy Me Love.* Beg. 9/25: *Offspring.* #5—Through 9/24: *La Bamba.* Beg. 9/25: *The Big Town.* #6—*Dirty Dancing.* #7—*Fatal Attraction.* #8—*Tough Guys Don't Dance.* #9—Through 9/24: *The Curse.* Beg. 9/25: *China Girl.*

518. MASSAPEQUA—PEQUA—(799-6464). *Fatal Attraction.*

519. MERRICK—TWIN—(546-1270). #1—*The Pick-Up Artist.* #2—*La Bamba.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Dirty Dancing.* #2—*The Big Easy.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Maid to Order.* #2—*Can't Buy Me Love.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*La Bamba.* #2—*The Fourth Protocol.* #3—*Tough Guys Don't Dance.* #4—*The Pick-Up Artist.* #5—*The Principal.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Fatal Attraction.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Tough Guys Don't Dance.* #2—*Stakeout.*

526. ROSLYN—ROSLYN—(621-8488). #1—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.* #2—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Pick-Up Artist.* #2—*The Principal.* #3—Through 9/24: *Stakeout.* Beg. 9/25: *The Big Town.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Dirty Dancing.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Principal.* #2—*The Pick-Up Artist.* #3—*Stakeout.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Penitentiary III.* #2—*Hellraiser.* #3—*RoboCop.* #4—*Can't Buy Me Love.* #5—*No Way Out.* #6—*Hamburger Hill.* #7—*Dirty Dancing.* #8—*He's My Girl.* #9—*Fatal Attraction.* #10—*Amazon Women on the Moon.* #11—*The Curse.* #12—*La Bamba.*

531. WANTAGH—WANTAGH—(781-6969). Through 9/24: *The Fourth Protocol.* Beg. 9/25: *La Bamba.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Pick-Up Artist.* #2—*The Principal.* #3—Through 9/24: *Stakeout.* Beg. 9/25: *The Big Town.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—*Jean de Florette.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.* #2—Through 9/24: *Tough Guys Don't Dance.* Beg. 9/25: *The Principal.* #3—*The Pick-Up Artist.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—Through 9/24: *Stakeout.* Beg. 9/25: *China Girl.* #3—*Hellraiser.*

602. BAY SHORE—CINEMA—(665-1722). *Dirty Dancing.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Amazon Women on the Moon.* #2—*No Way Out.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Hellraiser.* #2—Through 9/24: *The Principal.* Beg. 9/25: *China Girl.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Curse.* #2—*The Principal.* #3—*Stakeout.* #4—*Dirty Dancing.* #5—*Can't Buy Me Love.* #6—*Amazon Women on the Moon.* #7—*The Big Easy.* #8—*No Way Out.* #9—*Fatal Attraction.* #10—*Hellraiser.* #11—*The Pick-Up Artist.* #12—*Maid to Order.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Amazon Women on the Moon.* #2—*Dirty Dancing.* #3—*La Bamba.* #4—*The Pick-Up Artist.* #5—*Maid to Order.* #6—*Can't Buy Me Love.* #7—*Hellraiser.* #8—*Fatal Attraction.* #9—*Stakeout.* #10—*No Way Out.* #11—*The Curse.* #12—*The Big Easy.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Principal.* #2—*Tough Guys Don't Dance.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Pick-Up Artist.* #2—*Fatal Attraction.* #3—*The Principal.* #4—*La Bamba.* #5—*Tough Guys Don't Dance.* #6—*Stakeout.* #7—*Dirty Dancing.* #8—Beg. 9/25: *The Big Town.*

611. CORAM—PINE—(698-6442). #1—*No Way Out.* #2—*The Pick-Up Artist.* #3—*The Principal.* #4—*The Big Easy; Snow White and the Seven Dwarfs.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Fatal Attraction.* #2—*The Pick-Up Artist.* #3—*Dirty Dancing.* #4—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.* #5—*Amazon Women on the Moon.*

613. ELWOOD—ELWOOD—(499-7800). #1—Program Unavailable. #2—Program Unavailable.

614. FIRE ISLAND—COMMUNITY—(583-5184). Program Unavailable.

615. GREENPORT—GREENPORT—(477-0500). Through 9/24: *The Fourth Protocol.* Beg. 9/25: *Dirty Dancing.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Dirty Dancing.* #2—*Stakeout.* #3—*The Pick-Up Artist.* #4—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fatal Attraction.*

618. ISLIP—ISLIP—(581-5200). #1—*Stakeout.* #2—*The Principal.* #3—*The Pick-Up Artist.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Pick-Up Artist.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 9/24: *Full Metal Jacket.* Beg. 9/25: *The Witches of Eastwick.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*No Way Out.* #2—*Tough Guys Don't Dance.* #3—*The Pick-Up Artist.* #4—*Dirty Dancing.* #5—*Stakeout.* #6—*The Principal.*

622. MONTAUK—THE MOVIES—(668-2393). *The Fourth Protocol.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/24: *The Fourth Protocol.* Beg. 9/25: *Full Metal Jacket.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *Offspring.* #2—*Can't Buy Me Love.* #3—*Maid to Order.* #4—*The Principal.* #5—*Amazon Women on the Moon.* #6—*Hellraiser.* #7—*Dirty Dancing.* #8—*Stakeout.* #9—*The Pick-Up Artist.* #10—*La Bamba.* #11—*Tough Guys Don't Dance.* #12—Through 9/24: *The Curse.* Beg. 9/25: *The Big Town.* #13—*Fatal Attraction.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*The Living Daylights.* #2—Through 9/24: *Hamburger Hill.* Beg. 9/25: *China Girl.* #3—*RoboCop.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 9/24: *Dirty Dancing.* Beg. 9/25: *Best Seller.* **WEST—***Tough Guys Don't Dance.*

628. RIVERHEAD—SUFFOLK—(727-3133). *The Fourth Protocol.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 9/24: *A Man in Love.* Beg. 9/25: *Marlene.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Stakeout.* #2—Through 9/24: *Dirty Dancing.* Beg. 9/25: *Best Seller.* #3—*Tough Guys Don't Dance.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 9/24: *Dirty Dancing.* Beg. 9/25: *The Big Town.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Principal.* #2—*Stakeout.* #3—*The Wolf at the Door.* #4—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *The Big Easy.* #5—*Tough Guys Don't Dance.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Principal.* #2—*Stakeout.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 9/24: *La Bamba.* Beg. 9/25: *Offspring.* #2—Through 9/24: *Can't Buy Me Love; Snow White and the Seven Dwarfs.* Beg. 9/25: *The Fourth Protocol.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.* #2—*Fatal Attraction.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Dirty Dancing.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Tough Guys Don't Dance.* #2—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Dirty Dancing.* #2—*The Principal.* #3—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Big Easy.* #2—*The Principal.*

704. HARRISON—CINEMA—(835-5952). Through 9/24: *Hamburger Hill.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Dirty Dancing.* #2—*Fatal Attraction.* #3—*The Pick-Up Artist.* #4—*Wish You Were Here.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Fatal Attraction.* #2—*No Way Out.* #3—*Dirty Dancing* #4—*The Principal.* #5—*The Big Easy.* #6—*Can't Buy Me Love; Snow White and the Seven Dwarfs.* #7—*The Pick-Up Artist.* #8—*Tough Guys Don't Dance.* #9—*Stakeout.* #10—*Amazon Women on the Moon.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Dirty Dancing.*

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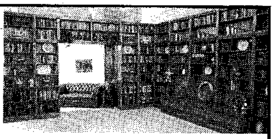

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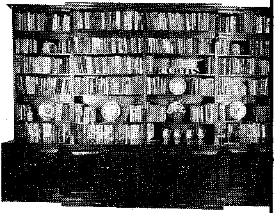

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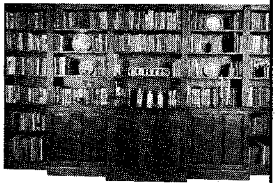

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708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Pick-Up Artist.* #2—*Stakeout.* #3—*Tough Guys Don't Dance.* #4—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Fourth Protocol.* #2—*Snow White and the Seven Dwarfs; Dirty Dancing.* #3—*The Pick-Up Artist.* #4—*Fatal Attraction.* #5—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 9/24: *La Bamba.* Beg. 9/25: *Can't Buy Me Love.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*The Principal.* #2—*Hellraiser.*

712. NEW ROCHELLE—TOWN—(632-9700). *The Fourth Protocol; Snow White and the Seven Dwarfs.*

713. OSSINING—ARCADIAN—(941-5200). #1—*La Bamba.* #2—*The Fourth Protocol.* #3—*Dirty Dancing.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Can't Buy Me Love.* #2—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *Best Seller.* #3—*Wish You Were Here.* #4—*No Way Out.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Stakeout.* #2—*Hamburger Hill; Snow White and the Seven Dwarfs.* #3—*Fatal Attraction.* #4—*Hellraiser.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Fourth Protocol; Snow White and the Seven Dwarfs.*

718. RYE—RYE RIDGE—(939-8177). #1—*Fatal Attraction.* #2—*No Way Out.*

719. SCARSDALE—FINE ARTS—(723-6699). *Jean de Florette.*

720. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Beverly Hills Cop II.* #2—*Tough Guys Don't Dance.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Living Daylights.* #2—*Stakeout.* #3—*Hellraiser.* #4—*Can't Buy Me Love.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Maid to Order.* #2—*The Fourth Protocol.* #3—*The Curse.* #4—*Fatal Attraction.* #5—*The Pick-Up Artist.* #6—*Amazon Women on the Moon; No Way Out.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Can't Buy Me Love.* #2—*China Girl.* #3—*Tough Guys Don't Dance.* #4—*The Pick-Up Artist.* #5—*The Principal.* #6—Through 9/24: *La Bamba.* Beg. 9/25: *The Big Town.* #7—Through 9/24: *The Big Easy.* Beg. 9/25: *Dirty Dancing.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 9/24: *The Untouchables.* Beg. 9/25: *Dirty Dancing.* #2—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *No Way Out.*

Rockland County

752. NANUET—MALL—(623-6336). *Wish You Were Here.*

753. NANUET—MOVIES—(623-0211). #1—*Stakeout.* #2—*Amazon Women on the Moon.* #3—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.* #4—*The Principal.* #5—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.*

754. NANUET—ROUTE 59—(623-3355). *Dirty Dancing.*

755. NEW CITY—TOWN—(634-5100). #1—*Tough Guys Don't Dance.* #2—*The Principal.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.*

757. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Tough Guys Don't Dance.* #2—*No Way Out.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Pick-Up Artist.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Stakeout.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Fatal Attraction.* #2—*The Big Easy.*

763. STONY POINT—9 W—(942-0303). *The Fourth Protocol.*

764. SUFFERN—LAFAYETTE—(357-6030). *Hellraiser.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*No Way Out.* #2—*The Fourth Protocol; Snow White and the Seven Dwarfs.*

801. DANBURY—CINE—(743-2200). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*Stakeout.*

802. DANBURY—CINEMA—(748-2923). #1—*Tough Guys Don't Dance.* #2—*Wish You Were Here.*

803. DANBURY—PALACE—(748-7496). #1—*The Principal.* #2—*The Big Easy.* #3—*The Pick-Up Artist.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Principal.* #2—*Can't Buy Me Love; Snow White and the Seven Dwarfs.*

806. FAIRFIELD—COUNTY—(334-1411). *The Pick-Up Artist.*

807. GREENWICH—CINEMA—(869-6030). #1—*No Way Out.* #2—*La Bamba.*

808. GREENWICH—PLAZA—(869-4030). #1—*Fatal Attraction.* #2—*Jean de Florette.* #3—*Wish You Were Here.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.*

810. NORWALK—CINEMA—(838-4504). #1—*The Principal.* #2—*The Pick-Up Artist.*

811. NORWALK—NORWALK—(866-9202). *Tough Guys Don't Dance.*

812. RIDGEFIELD—CINEMA—(438-3338). *La Bamba; Masters of the Universe.*

813. SOUTH NORWALK—SONO—(866-9202). 9/23–24: *Walkabout; Nosferatu The Vampyre.* 9/25–10/1: *Rita, Sue, And Bob Too.*

814. SPRINGDALE—STATE—(325-0250). *The Living Daylights; La Bamba; Snow White and the Seven Dwarfs.*

815. STAMFORD—AVON—(324-9205). #1—*The Principal.* #2—*The Pick-Up Artist.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—*The Fourth Protocol.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Stakeout.* #2—*Tough Guys Don't Dance; Snow White and the Seven Dwarfs.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*La Bamba.* #2—*Hellraiser.* #3—*The Principal.* #4—*Maid to Order.* #5—*Dirty Dancing.* #6—*The Pick-Up Artist.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*Stakeout.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—(227-9619). *Wish You Were Here.* #4—(226-6666). *No Way Out.*

821. WESTPORT—POST—(227-0500). *Fatal Attraction.*

822. WILTON—CINEMA—(762-5678). *Stakeout; Masters of the Universe.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Dirty Dancing.* #2—*No Way Out.* #3—*Hellraiser.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*The Pick-Up Artist.* #2—*Can't Buy Me Love; Snow White and the Seven Dwarfs.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Principal.* #2—*Hellraiser.* #3—Through 9/24: *The Curse.* Beg. 9/25: *China Girl.* #4—Through 9/24: *The Untouchables.* Beg. 9/25: *The Big Town.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hellraiser.* #2—*Dirty Dancing.* #3—*The Principal.* #4—*The Pick-Up Artist.* #5—*Tough Guys Don't Dance.* #6—*The Curse.* #7—*The Big Easy.* #8—*La Bamba.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Can't Buy Me Love.* #2—*Stakeout.* #3—*Amazon Women on the Moon.* #4—*Born in East L.A.* #5—*No Way Out.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *House II: The Second Story; Can't Buy Me Love.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Principal.* #2—*Hellraiser.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Principal.*

913. IRVINGTON—CASTLE—(372-9324). #1—*The Curse; Penitentiary III.* #2—*Hellraiser.*

914. LIVINGSTON—COLONY—(992-0800). Through 9/24: *Stakeout.* Beg. 9/25: *The Big Town.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Tough Guys Don't Dance.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Fourth Protocol.* #2—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Jean de Florette.* #2—*No Way Out.* #3—*Stakeout.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—Through 9/24: *The Curse.* Beg. 9/25: *Best Seller.* #2—*Tough Guys Don't Dance.* #3—Through 9/24: *La Bamba.* Beg. 9/25: *Offspring.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*No Way Out.* #2—Through 9/24: *La Bamba.* Beg. 9/25: *Best Seller.* #3—*Stakeout.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*The Pick-Up Artist.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Pick-Up Artist.* #2—*Can't Buy Me Love.* #3—*Fatal Attraction.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Witches of Eastwick; Snow White and the Seven Dwarfs.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Stakeout.* #2—*Tough Guys Don't Dance.*

932. ELIZABETH—ELMORA—(352-3483). *La Bamba.*

933. LINDEN—QUAD—(925-9787). #1—*The Pick-Up Artist.* #2—*Can't Buy Me Love; Masters of the Universe.* #3—Through 9/24: *No Way Out.* Beg. 9/25: *Best Seller.* #4—*Stakeout; Snow White and the Seven Dwarfs.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Jean de Florette.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Dirty Dancing.* #2—*The Principal.* #3—*The Pick-Up Artist.*

938. WESTFIELD—TWIN—(654-4720). #1—*No Way Out.* #2—Through 9/24: *Can't Buy Me Love.* Beg. 9/25: *Best Seller.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*No Way Out.* #2—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *Best Seller.*

951. CLOSTER—CLOSTER—(768-8800). *Fatal Attraction.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Stakeout.* #2—*Tough Guys Don't Dance.* #3—*No Way Out.* #4—*The Principal.*

953. EMERSON—TOWN—(261-1000). #1—*The Principal.* #2—*The Fourth Protocol.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 9/24: *Superman IV: The Quest for Peace.* Beg. 9/25: *Full Metal Jacket.* #2—Through 9/24: *The Untouchables.* Beg. 9/25: *Masters of the Universe.*

955. FAIRVIEW—TWIN—(941-2424). #1—*The Curse.* #2—*A Prayer for the Dying.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Dirty Dancing.* #2—*The Pick-Up Artist.*

957. FORT LEE—SHARON—(224-0202). *The Big Easy.*

958. OAKLAND—TWIN—(337-4478). #1—*No Way Out.* #2—*Tough Guys Don't Dance.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 9/24: *RoboCop; The Believers.* Beg. 9/25: *He's My Girl; Meatballs.*

961. PARAMUS—BERGEN MALL—(845-4449). *Fatal Attraction.*

962. PARAMUS—ROUTE 4—(487-7909). #1—Through 9/24: *Maid to Order; Wish You Were Here.* Beg. 9/25: *Best Seller.* #2—*The Fourth Protocol.* #3—*Amazon Women on the Moon.* #4—*The Big Easy.* #5—*The Principal.* #6—*No Way Out.* #7—*La Bamba.* #8—*Tough Guys Don't Dance.* #9—*The Pick-Up Artist.* #10—*Stakeout.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*The Pick-Up Artist.* #2—*Fatal Attraction.* #3—*Stakeout.*

964. RAMSEY—CINEMA—(825-2090). Through 9/24: *No Way Out.* Beg. 9/25: *Dirty Dancing.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *The Living Daylights.*

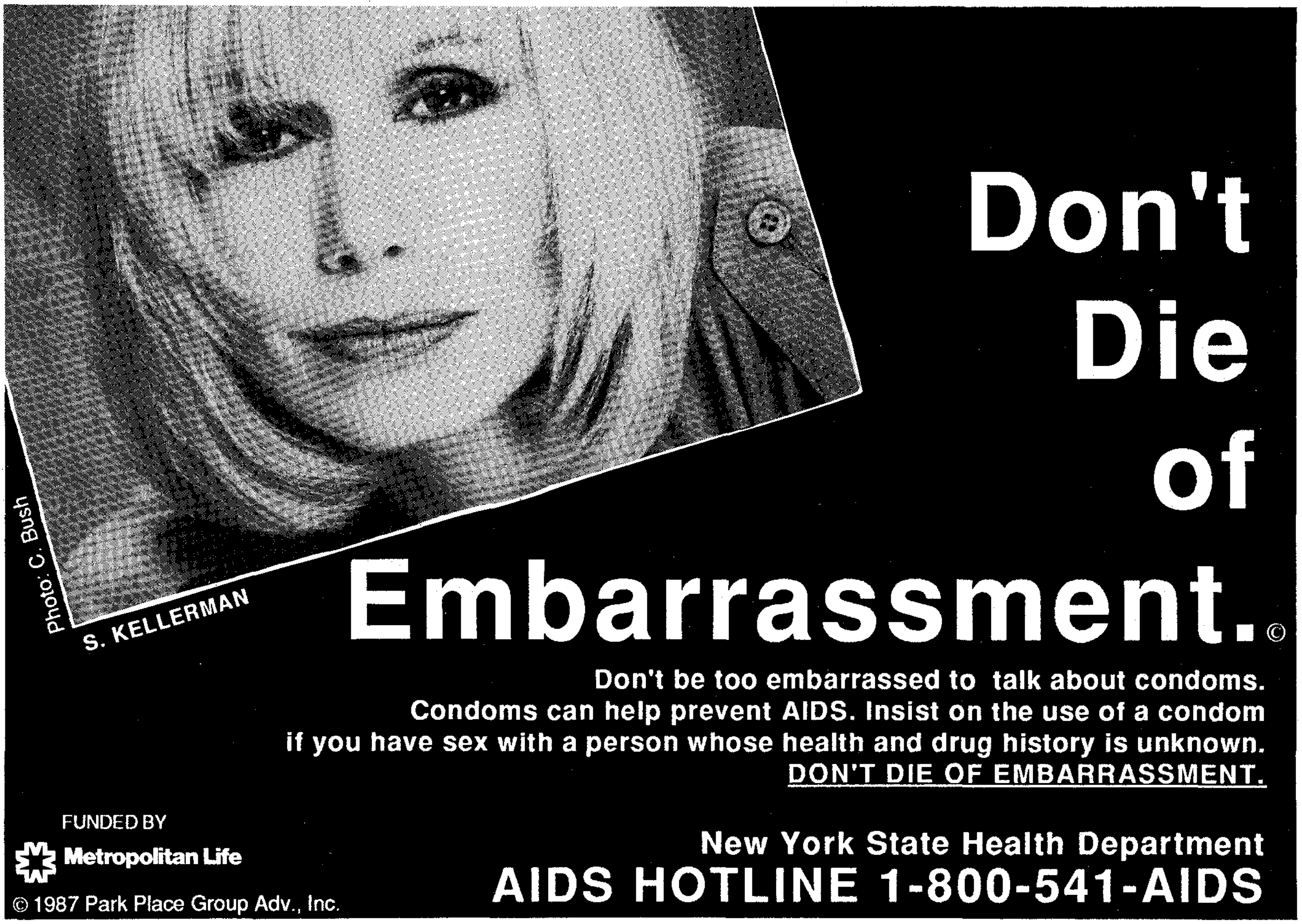
967. RIDGEWOOD—WARNER—(444-1234). #1—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.* #2—Through 9/24: *The Fourth Protocol.* Beg. 9/25: *The Pick-Up Artist.* #3—*The Curse.* #4—*Stakeout.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*La Bamba.* #2—*The Fourth Protocol; Snow White and the Seven Dwarfs.*

969. TEANECK—MOVIE CITY—(836-3334). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable.

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Tough Guys Don't Dance.* #2—*No Way Out.* #3—Through 9/24: *La Bamba.* Beg. 9/25: *Best Seller.*

971. WESTWOOD—PASCACK—(664-3200). #1—*The Pick-Up Artist.* #2—*Dirty Dancing.* #3—Through 9/24: *The Big Easy.* Beg. 9/25: *The Big Town.* #4—*Stakeout.*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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

AMAZON WOMEN ON THE MOON—(1 hr. 25 min.; 1987) A satirical look at the major and minor annoyances of contemporary life, from dating and doctors to technology and sex magazines. With Griffin Dunne, Ed Begley Jr., and Steve Guttenberg. Screenplay by Michael Barrie and Jim Mullholland. Dir. Joe Dante, Carl Gottlieb, Peter Horton, John Landis, and Robert K. Weiss. R. **24, 35, 62, 85, 512, 530, 603, 606, 608, 612, 625, 706, 723, 753, 904, 962**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **10, 36, 68, 100, 109, 200, 207, 209, 219, 222, 223, 306, 312, 315, 321, 406, 501, 502, 504, 517, 519, 523, 530, 531, 608, 610, 625, 636, 710, 713, 724, 807, 812, 814, 818, 903, 918, 919, 932, 962, 968, 970**

BEST SELLER—(1 hr. 50 min.; 1987) James Woods plays an assassin and Brian Dennehy plays a detective-novelist, and together the two men work to expose the criminal roots of a big corporation. With Victoria Tennant, Allison Balson, and Paul Shenar. Screenplay by Larry Cohen. Dir. John Flynn. R. **24, 32, 51, 67, 85, 200, 202, 204, 214, 221, 307, 313, 315, 322, 509, 514, 526, 627, 631, 637, 709, 714, 753, 916, 918, 919, 933, 938, 950, 962, 970**

★ **THE BIG EASY**—(1 hr. 45 min.; 1987) Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. Dennis Quaid is Remy McSwain, a mildly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North, Anne Osborne, who is sure that small corruptions lead to larger ones. Anne is right, and Remy has to admit that she's right, but his easy way of life has some authority, too. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. McBride's relaxed, almost improvisatory tone is in keeping with his ambiguous celebration of "easy." "Easy" means a more sociable attitude toward life, time for silly remarks that no one is meant to take seriously. But when does a man's sexual charm turn worthless? Quaid has to fight to earn Barkin's love. The movie says that a woman may sleep with a bum, but she can't be made to fall in love with him—a sexual code that the movies can't do without in the post-feminist age. With Charles Ludlam. Written by Daniel Petri Jr. and Jack Baran. (8/24/87) R. **5, 25, 34, 51, 68, 87, 101, 110, 200, 214, 219, 221, 304, 306, 322, 406, 500, 503, 505, 508, 510, 520, 526, 600, 606, 608, 611, 612, 616, 634, 700, 702, 703, 706, 708, 724, 753, 762, 803, 816, 820, 903, 910, 936, 957, 962, 967, 971**

THE BIG TOWN—(1 hr. 50 min.; 1987) Matt Dillon plays Cully Cullen, an innocent young man from a small midwestern town who moves to Chicago hoping to gain fame and fortune in backroom gambling casinos. With Diane Lane, Tommy Lee Jones, and Bruce Dern. Screenplay by Robert Roy Pool. Dir. Ben Holt. R. **20, 25, 34, 44, 87, 210, 214, 218, 219, 221, 300, 306, 310, 313, 406, 503, 510, 517, 526, 527, 532, 600, 610, 612, 616, 625, 633, 700, 702, 708, 724, 753, 902, 910, 914, 936, 967, 971**

CAN'T BUY ME LOVE—(1 hr. 34 min.; 1987) High-school senior Ronald Miller (Patrick Dempsey) strikes a deal with popular cheerleader Cindy Mancini (Amanda Peterson), who agrees to act as his girlfriend for a price. With Dennis Dugan and Courtney Gains. Written by Michael Swerdlick. Dir. Steve Rash. PG-13. **37, 112, 210, 218, 309, 406, 511, 513, 517, 521, 530, 606, 608, 625, 636, 706, 710, 714, 722, 724, 805, 901, 904, 906, 921, 933, 938**

CHINA GIRL—(1 hr. 29 min.; 1987) On the hot, tension-filled summer streets of New York City's Chinatown and Little Italy, a cross-cultural teenage love affair sparks a violent neighborhood gang war. With Panebianco, Sari Chang, and James Russo. Screenplay by Nicholas St. John. Dir. Abel Ferrara. R. **31, 91, 107, 200, 208, 209, 211, 223, 306, 312, 509, 517, 601, 604, 626, 724, 902**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. Marcello Mastroianni stars as an aging Don Juan who embarks on the love affair of his life. With Marthe Keller and Silvano Mangana. Screenplay by Nikita Mikhalkov and Alexander Adabachian. Dir. Mikhalkov. R. **54**

COMING UP ROSES—(1 hr. 30 min.; 1987) In Welsh, Eng. subtitles. A comedy, set in a small Welsh town, about the attempt to keep an old movie palace alive. With Dafydd Hywel and Iola Gregory. Written by Ruth Carter. Dir. Stephen Bayly. PG. **82**

THE CURSE—(1 hr. 40 min.; 1987) A horror story about the bitter family conflicts that arise when visitors from outer space pollute all the water on the planet. With Wil Wheaton, Malcolm Danare, and John Schneider. Written by David Chaskin. Dir. David Keith. R. **33, 90, 100, 109, 112, 207, 210, 211, 214, 216, 222, 223, 300, 312, 316, 512, 517, 530, 606, 608, 625, 723, 902, 903, 913, 918, 955, 967**

DIRTY DANCING—(1 hr. 40 min.; 1987) A piece of cheese—rich and a little runny around the edges. It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze—big muscles, shades, pompadour—does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino, who has extensive experience with dance documentaries. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein.PG-13. **20, 31, 37, 45, 60, 65, 85, 103, 106, 109, 112, 204, 210, 214, 218, 219, 220, 300, 302, 304, 310, 313, 318, 321, 406, 503, 505, 514, 601, 516, 517, 520, 528, 530, 602, 606, 608, 610, 612, 615, 616, 621, 625, 627, 631, 633, 638, 702, 705, 706, 707, 709, 713, 724, 725, 754, 756, 801, 809, 816, 818, 819, 820, 900, 903, 920, 937, 956, 959, 964, 971**

DISORDERLIES—(1 hr. 25 min.; 1987) In this comedy-adventure, the Fat Boys, a popular rap group, portray inept hospital orderlies hired by a compulsive gambler to "bump off" his rich uncle. With Ralph Bellamy, Tony Plana, and Anthony Geary. Written by Mark Feldberg and Mitchell Klebanoff. Dir. Michael Schultz. PG. **33**

FAMILY BUSINESS—(1 hr. 38 min.; 1987) In French, Eng. subtitles. A comedy about a professional criminal and the way his profession affects his family and friends. With Fanny Ardant, Johnny Hallyday, and Guy Marchand. Written and directed by Constantin Costa-Gavras. **50**

FATAL ATTRACTION—(2 hr.; 1987) Michael Douglas plays a married man who has a one-night stand with a dangerously unstable woman. With Glenn Close. Screenplay by James Dearden. Dir. Adrian Lyne. R. **24, 64, 80, 101, 102, 112, 206, 210, 215, 217, 219, 219, 220, 300, 302, 305, 314, 317, 401, 406, 505, 509, 512, 516, 517, 518, 524, 530, 601, 606, 608, 610, 612, 617, 625, 635, 637, 705, 706, 709, 715, 718, 723, 757, 762, 801, 808, 819, 821, 904, 920, 921, 936, 951, 961, 963**

THE FOURTH PROTOCOL—(1 hr. 59 min.; 1987) The KGB plans to frame the U.S. for an atomic explosion, bringing an end to NATO. Based on the novel by Frederick Forsyth. With Michael Caine, Pierce Brosnan, and Ned Beatty. Screenplay by Frederick Forsyth. Dir. John MacKenzie. R. **5, 41, 42,207, 213, 219, 223, 310, 501, 502, 508, 510, 515, 523, 531, 615, 622, 623, 625, 628, 634, 636, 709, 712, 713, 714, 716, 723, 725, 763, 800, 816, 916, 950, 953, 962, 967, 968**

FULL METAL JACKET—(1 hr. 56 min.; 1987) Stanley Kubrick's Vietnam movie is a structurally bizarre absurdist comedy of death. In the 45-minute training-camp prologue, young Marine recruits are relentlessly brutalized by an insane drill instructor. When one of the recruits becomes the perfect product of Marine training—a demented murderer—we realize that the sequence is a gigantic sick joke. Another recruit wanders from Da Nang to Hue during the 1968 Tet Offensive, and Kubrick gives us a dozen or more fragments of the great tragedy, but with the meanings and responses contemptuously cut off. Finally, Kubrick pulls himself together and stages a lucid and terrifying skirmish in which the men of a platoon are picked off by a sniper. With Adam Baldwin, Dorian Harewood, and Arliss Howard. Written by Kubrick, Michael Herr, and Gustav Hasford, from Hasford's novel *The Short-Timers.* (7/13/87) R. **7, 33, 620, 623, 954**

HAMBURGER HILL—(1 hr. 50 min.; 1987) The battle scenes are perhaps the most frightening yet to appear in movies about the Vietnam war, but there's something masochistic and dumb in this account of a unit from the 101st Airborne Division assaulting a hill in 1969. As director John Irvin and screenwriter Jim Carabatsos (who served in the war) tell it, the men attack the hill over and over, taking extraordinary casualties, without ever questioning why. Nor does the movie ask what strategic importance the hill might have, or whether the army couldn't go around it, cutting it off. The men take the hill...because they take the hill. The situation is set up as an absurdist tragedy then treated as pure American heroism and nothing else. At the same time, the filmmakers attack the peace movement, which was trying, in its blundering way, to rescue soldiers from precisely such futile episodes. Within those limits, however, much of the movie is impressive. Among the largely unknown cast, Courtney Vance, as the exasperated Doc, and Dylan McDermott, as the fatalistic platoon sergeant, are especially good. R. **32, 101, 112, 530, 626, 704, 715**

HELLRAISER—(1 hr. 35 min.; 1987) A horror story of love from beyond the grave. With Andrew Robinson, Clare Higgins, and Ashley Laurence. Written and directed by Clive Barker. R. **3, 30, 90, 92, 100, 108, 112, 210, 211, 213, 216, 217, 220, 222, 300, 305, 306, 314, 316, 404, 504, 505, 509, 510, 517, 530, 601, 604, 606, 608, 625, 711, 715, 722, 764, 818, 900, 902, 903, 911, 913**

HE'S MY GIRL—(1 hr. 44 min.; 1987) David Hallyday plays an aspiring rock star trying to get discovered in Hollywood. With T. K. Carter. Screenplay by Taylor Ames and Charles F. Bohl. Dir. Gabrielle Beaumont. R. **37, 90, 207, 530, 960**

HEY BABU RIBA—(1 hr. 49 min.; 1987) In Serbo-Croatian, Eng. subtitles. Four friends gather in Belgrade to reminisce about their teenage years in politically turbulent Yugoslavia. With Gala Videnovic, Nebojsa Bakocevic, Dragan Bjelogrlic, Srdjan Todorovic, Goran Radakovic. Written and directed by Jovan Acin. **84**

HOTEL COLONIAL—(1 hr. 47 min.; 1987) Set in the Amazon jungle, this suspense film deals with a young man's desperate search for clues to the mysterious disappearance of his older brother. With John Savage, Rachel Ward, and Robert Duvall. Screenplay by Enzo Monteleone, Cinzia Torrini, and Robert Katz. Dir. Torrini. R. **20**

IN THE MOOD—(1 hr. 38 min.; 1987) This comedy is the true story of a teenage boy who captured America's attention in the mid-forties by running away with two older, married women. With Patrick Dempsey, Talia Balsam, and Beverly D'Angelo. Written and directed by Phil Alden Robinson. PG-13. **52**

I'VE HEARD THE MERMAIDS SINGING—(1 hr. 21 min.; 1987) The kind of mousy film that some people unaccountably take to their hearts. The young Canadian actress Sheila McCarthy is dreamy Polly, an inept office temp who works in a gallery and becomes infatuated with the imposing women who run the place. The movie appears to be a fable of innocence betrayed, but it's so small and undeveloped that it's over before you get seriously interested in it. Written and directed by Patricia Rozema. (9/14/87) **63**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package—an academic adaptation of Marcel Pagnol by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 719, 808, 917, 935**

LADY BEWARE—(1 hr. 48 min.; 1987) Diane Lane plays a window designer whose exotic, erotic window displays attract the attention of a pyschopath. Screenplay by Susan Miller and Charles Zev Cohen. Dir. Karen Arthur. R. **54, 66, 88**

MAID TO ORDER—(1 hr. 35 min.; 1987) A Cinderella-in-reverse story of a rich, spoiled brat (Ally Sheedy) who is forced to work for a living. With Beverly D'Angelo, Valerie Perrin, and Dick Shawn. Written by Amy Jones, Perry Howze, and Randy Howze. Dir. Jones. PG. **304, 406, 521, 606, 608, 625, 723, 818, 962**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Chris Cooper, for instance, as the idealized Communist labor leader, is handsome the way old ballplayers were handsome—broad forehead, big, slightly misshapen nose. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without rhethoric or a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **11, 54**

MAURICE—(2 hr. 15 min.; 1987) Reviewed in this issue. R. **49**

THE MOZART BROTHERS—(1 hr. 51 min.; 1986) In Swedish, Eng. subtitles. An innovative director decides to rework Mozart's *Don Giovanni* by stripping the artists of their inhibitions and their clothing. With members of the Stockholm Opera. Screenplay by Suzanne Osten and Etienne Glaser. Dir. Osten. **82**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 81, 533**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goings-on, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **21, 36, 40, 48, 67, 85, 110, 112, 200, 202, 206, 212, 213, 220, 220, 221, 304, 307, 311, 313, 401, 500, 505, 509, 512, 514, 515, 526, 530, 603, 606, 608, 611, 621, 637, 706, 709, 714, 718, 723, 725, 753, 759, 800, 807, 820, 900, 904, 916, 917, 919, 933, 938, 950, 952, 958, 962, 964, 970**

ORPHANS—(1 hr. 55 min.; 1987) Two orphaned brothers, who support themselves by stealing, are tamed by the fatherly love of a gangster they planned to rob. With Albert Finney, Matthew Modine, and Kevin Anderson. Screenplay by Lyle Kessler. Directed by Alan J. Pakula. R. **52**

PENITENTIARY III—(1 hr. 31 min.; 1987) Imprisoned for killing a man, Leon Isaac Kennedy vows never to box again, but he is drawn back into the ring to defeat a rival team. Written and directed by Jamaa Fanaka. With Anthony Geary. R. **90, 209, 211, 530, 913**

THE PICK-UP ARTIST— (1 hr. 30 min.; 1987) Jack Jericho (Robert Downey) is a real lady-killer, but Randy (Molly Ringwald) beats him at his own game. With Dennis Hopper, Danny Aiello, and Harvey Keitel. Written and directed by James Toback. PG-13. **7, 33, 47, 66, 87, 102, 106, 109, 112, 200, 204, 212, 214, 218, 219, 220, 300, 302, 304, 309, 313, 317, 404, 406, 503, 505, 506, 514, 517, 519, 523, 527, 529, 532, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 705, 706, 708, 709, 723, 724, 756, 760, 803, 806, 809, 810, 815, 818, 901, 903, 920, 921, 933, 937, 956, 962, 963, 967, 971**

A PRAYER FOR THE DYING—(1 hr. 44 min.; 1987) Mickey Rourke doing a decent job with a thick Irish brogue as an IRA terrorist who wants to stop killing; Alan Bates camping under what looks like a wig as a vicious gangster; Bob Hoskins playing it straight as a priest with a violent background who now wants peace and quiet. It starts promisingly, but quickly degenerates into blather. Screenplay by Edmund Ward and Martin Lynch, based on a thriller by Jack Higgins. Dir. Mike Hodges. R. (9/14/87) **10, 43, 51, 85, 301, 509, 955**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 40, 46, 61, 84**

THE PRINCIPAL—(1 hr. 50 min.; 1987) Jim Belushi stars as a high-school principal assigned to the toughest school in the district. With Louis Gossett Jr. and Rae Dawn Chong. Dir. Christopher Cain. R. **7, 33, 60, 67, 85, 90, 91, 92, 100, 103, 106, 107, 108, 109, 112, 200, 204, 207, 208, 211, 213, 216, 219, 220, 222, 223, 300, 304, 306, 312, 316, 318, 319, 322, 402, 406, 504, 505, 506, 512, 514, 517, 523, 527, 529, 532, 600, 604, 606, 609, 610, 611, 618, 621, 625, 634, 635, 702, 703, 706, 711, 724, 753, 755, 803, 805, 810, 815, 818, 902, 903, 911, 912, 937, 952, 953, 962**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Rob Bottin designed the beautiful suit of armor, and when RoboCop removes his Darth Vader–ish helmet for some brain repair, Bottin has his finest moment: Eyebrowless now and bald, Weller looks haunted by loss, for at the back of his head the smooth skull is joined to a machine. This image shows so much more sensibility than anything else in the movie that one wishes the Dutch director Paul Verhoeven had let his imagination run loose a bit more. Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **24, 31, 108, 112, 212, 216, 217, 301, 303, 305, 530, 626, 960**

STAKEOUT—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the dark-haired beauty (Madeleine Stowe). The movie is fun, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **22, 36, 61, 84, 101, 112, 200, 202, 214, 222, 302, 304, 307, 309, 313, 315, 318, 321, 406, 504, 505, 508, 512, 516, 525, 527, 529, 532, 601, 606, 608, 610, 616, 618, 621, 625, 631, 634, 635, 706, 708, 715, 722, 753, 761, 801, 817, 819, 822, 904, 914, 917, 919, 931, 933, 952, 962, 963, 967, 971**

STREET TRASH—(1 hr. 40 min.; 1987) A gross-out cult flick about bums whose bodies melt after they drink poisonous wine. With Bill Chepil and Vic Noto. Written by Roy Frumkes. Dir. Jim Muro. **6**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

TOUGH GUYS DON'T DANCE—(1 hr. 50 min.; 1987) Reviewed in this issue. R. **20, 62, 85, 101, 106, 200, 203, 207, 215, 218, 219, 312, 313, 319, 406, 503, 506, 507, 509, 517, 523, 525, 600, 609, 610, 621, 625, 627, 631, 634, 700, 706, 708, 721, 724, 755, 759, 802, 811, 817, 903, 915, 918, 931, 952, 958, 962, 970**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro. Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **33, 725, 902, 954**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **11**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **11, 44, 81, 308, 705, 714, 752, 802, 808, 820, 962**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **11, 46**

THE WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **4, 53, 634**

YOU TALKIN' TO ME?—(1 hr. 37 min.; 1987) A young New York actor goes to Hollywood to be discovered, but gets mixed up with a fanatic television producer who forces him to make some tough moral decisions. With Bronson Green, Peter Archer, and Dana Archer. Written and directed by Charles Winkler. R. **42**

REVIVALS

ANATOMY OF A MURDER—(2 hr. 40 min.; 1959) In this highly satisfying courtroom melodrama, Otto Preminger worked in a semi-documentary style—different from his usual glossy mode—that turns out to be perfectly suited to his morally ambiguous temperament. Wonderful performances by James Stewart as a small-town lawyer, Lee Remick as a beautiful rape victim, and Ben Gazzara as her surly husband. Insinuating jazz score by Duke Ellington. **8**

THE BOSTONIANS—(2 hr.; 1984) Henry James's masterly novel has been made into a tame and solemn movie by director James Ivory and screenwriter Ruth Prawer Jhabvala. A wealthy Boston feminist (Vanessa Redgrave) battles with a romantic, reactionary Southerner (Christopher Reeve) over a young woman (Madeleine Potter) with an almost supernatural gift for public speaking. James satirized both sides, but the book's glittering malice is hardly present in the movie. Redgrave is marvelous, but Reeve is too pleased with himself, and Madeleine Potter is a disaster. **9**

BOUDU SAVED FROM DROWNING—(1 hr. 27 min.; 1932) In French, Eng. subtitles. Jean Renoir's classic social satire. It's far more lyrical, subtle, and spontaneous than Paul Mazursky's 1986 *Down and Out in Beverly Hills,* which borrowed its premise. The great Michel Simon is hilarious as the burly tramp Boudu, who, stymied in his spectacular suicide leap into the Seine, takes over the bourgeois household of a Parisian bookseller, seducing his wife and maid. **8**

CABIN IN THE SKY—(1 hr. 39 min.; 1943) A silly story about churchgoing versus hell-raising folk, this all-black musical is one of the rare showcases for the tragically wasted talents of black performers. Eddie "Rochester" Anderson is an engagingly comic ne'er-do-well, and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in such numbers as "Happiness Is Just a Thing Called Joe." The marvelous score also includes "Honey in the Honeycomb"; and, in a show-stopping number, the dazzling Bubbles (John William Sublett) does his specialty, "Shine." Dir. Vincente Minnelli. **1**

DAYS OF HEAVEN—(1 hr. 35 min.; 1978) An atmospheric drama, set in turn-of-the-century Texas, about a makeshift family of urban poor (Richard Gere, Brooke Adams, and Linda Manz) and the wealthy farmer (Sam Shepard) who hires them. Though the film has extraordinary, ambitious cinematography, it seems cool and emotionally uncentered, a product of overly understated performances and a thin script by director Terrence Malick. **2**

THE DEVIL IS A WOMAN—(1 hr. 23 min.; 1935) The last picture Marlene Dietrich made with her Svengali, director Josef von Sternberg, this tale of a Spanish *femme fatale* is so baroque as to be practically immobile, but great fun for lovers of the amusingly perverse. Buñuel used the same source material for *That Obscure Object of Desire.* **8**

THE LAST PICTURE SHOW—(1 hr. 58 min.; 1971) Peter Bogdanovich's stunningly crafted drama of sexual strivings among teenagers growing up in a lackluster Texas town of the early fifties. Astonishing acting by Timothy Bottoms, Jeff Bridges, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson, most of them unknowns at the time. **9**

LETTER TO BREZHNEV—(1 hr. 34 min.; 1985) A raw-looking, bittersweet British film about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa winds up with Sergei, a roly-poly Russkie with nary a word of English. For her, it's a night of pleasure. Elaine, on the other hand, falls completely in love with *her* sailor, who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its cynicism with romantic hope. **2**

THE LITTLE FOXES—(1 hr. 56 min.; 1941) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **8**

LOVE SONGS—(1 hr. 47 min.; 1984) In French and English, Eng. subtitles. Catherine Deneuve stars as a successful French talent agent who, though married for twelve years to an American writer, falls in love with one of her clients, a young rock singer. With Christopher Lambert, Nick Mancuso, and Richard Anconina. Written and directed by Elie Chouraqui. **9**

MY BEAUTIFUL LAUNDRETTE—(1 hr. 33 min.; 1985) A juicily entertaining movie written by Hanif Kureishi, a young London playwright. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar, is pulled back and forth between his father, a defeated left-wing journalist, and his uncle, a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundry, and Omar hires Johnny, an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia: The situation of Johnny and his friends is tragic and hopeless. Stephen Frears directs with an appropriately raw visual palette. **2**

MY MAN GODFREY (1936)—(1 hr. 35 min.) Society madcap Carole Lombard finds city-dump "bum" William Powell and wins the scavenger hunt—and we're off on one of the very best thirties screwball romps. The tramp becomes the family butler and manages to turn the household upside down. Powell and Lombard are a matchless match, and Alice Brady, Gail Patrick, and Mischa Auer are in there helping heaps. Dir. Gregory La Cava. **2**

NOSFERATU THE VAMPYRE—(1 hr. 47 min.; 1979) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **813**

ON THE WATERFRONT—(1 hr. 48 min.; 1954) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **9**

PARIS, TEXAS—(2 hr. 25 min.; 1984) A fiasco. Sam Shepard wrote it and Wim Wenders directed it, and what results from this doubling up of obsessions with mythic America is a movie composed entirely of self-conscious flourishes. Harry Dean Stanton stars as a mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up. Discovered in the desert, Stanton collects his towheaded child (Hunter Carson), who has been raised by his brother, and heads for Texas to find Kinski. **2**

A ROOM WITH A VIEW—(1 hr. 50 min.; 1986) The film-making team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch, is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. **9**

THE SCARLET EMPRESS—(1 hr. 49 min.; 1934) Marlene Dietrich told Maximilian Schell in *Marlene* that this was her favorite movie, and a sumptuous piece of decoration and glamour it is. Think of it as the life of Catherine the Great as a series of dazzling star turns. Dir. Josef von Sternberg. **8**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **112, 201, 502, 504, 611, 636, 706, 709, 712, 715, 716, 800, 805, 814, 817, 901, 930, 933, 968**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min.; 1985) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. **9**

TWENTIETH CENTURY—(1 hr. 31 min.; 1934) The first and still the best screen version of the Hecht-MacArthur screwball comedy (it was remade as *Streamline Express* in 1935) about two egomaniacs—John Barrymore as a Broadway producer and Carole Lombard as his star—trapped on the same train ride. Dir. Howard Hawks. **2**

WHO'S AFRAID OF VIRGINIA WOOLF?—(2 hr. 11 min.; 1966) Richard Burton and Elizabeth Taylor invite George Segal and blobby Sandy Dennis over to show them what is wrong with life in general and academics in particular. A talky, strident film, this was hailed at the time as audacious and ruthlessly honest, which is another way of saying it's dated. Dir. Mike Nichols. **2**

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BROADWAY

Previews and Openings

Friday, September 23

ANYTHING GOES—A revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman (the original book was by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse); directed by Jerry Zaks; Michael Smuin is the choreographer. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Previews now prior to a 10/19 opening. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; tickets for all performances are $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

ROZA—Georgia Brown stars with Bob Gunton in a musical with book and lyrics by Julian More (based on Romain Gary's *La Vie Devant Soi)*, with music by Gilbert Becaud, and choreography by Patricia Birch; directed by Harold Prince. Set in an immigrant quarter of Paris, story is about a former prostitute who makes her living raising her previous colleagues' children, and about the warm relationship that evolves with one of them. Previews now prior to a 10/1 opening. Previews: Mon. through St. at 8, Wed. and Sat. at 2, $32.50 to $49.50. From 10/6, Tue. through Sat., Wed. and Sat. at 2, Sun. at 3, $32.50 to $47.50.**Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 18 min. All major credit cards.

Tuesday, September 29

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the Mysterious Man, and Robert Westenberg is both Cinderella's Prince and the Wolf, in a musical written and directed by James Lapine, with music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic fairy tales. Featured in the cast are Ben Wright, Barbara Bryne, Pamela Winslow, Kim Crosby, Kay McClelland, Danielle Ferland, Edmund Lyundeck, Joy Franz, and Philip Hoffman; dance by Lar Lubovitch. Tue. through Thur. at 8, Sat. and Sun. at 2, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. Previews start 9/29 prior to a 10/29 opening. **Martin Beck Theatre,** 302 West 45th Street (947-0033). All major credit cards.

Now Playing

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Evan Handler, Alan Manson, Phyllis Newman, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Tue. through Sat. at 8, $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 40 min. Credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T.S.Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham; opened 3/4/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow; 6/28/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly *eloquent, elegant play, artfully controlled,* and well-nigh flawless; 3/26/87. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theatre,** 226 West 46th Street (246-0102). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. (As of 10/6, Judd Hirsch and Cleavon Little, the original stars, return to the cast for thirteen weeks.) Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway**, Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Robert Joy are the stars of Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theatre,** 208 West 41st Street (921-8000). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

ABINGDON SQUARE—Maria Irene Fornes's play, set in pre-World War I Greenwich Village, explores the married life of a young girl and an older man; directed by the author. Featured in the cast are Madeleine Potter, John David Cullum, Bernie McInerney, Michael Cerveris, Anna Levine, and Myra Carter. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16 and $18.50; 10/7 through 25. . **American Place Theatre,** 111 West 46th Street (247-0393).

BIRDS OF PARADISE—A musical comedy involving members of an amateur theater group whose lives are changed by a professional actor's visit; book and lyrics by Winnie Holzman, music by David Evans; directed by David Trainer. Featured in the cast are Barbara Walsh, John Cunningham, Jonathan Simmons, Todd Graff, Mary Beth Peil, Crista Moore, Donny Murphy, and Andrew Hill Newman. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; from 10/1; $21.50 to $26. **Promenade Theater,** Broadway at 76th Street (580-1313).

BLACK MEDEA: A TANGLE OF SERPENTS—Robert Sedgwick plays the role of Jerome in Ernest Ferlita's play, set in 19th-century New Orleans. The action parallels the Euripidean storyline and is a retelling of the classic Greek tragedy. Essene R stars; director is Ken Lowstetter, and music and percussion is designed by Bonnie Devlin. 10/1 through 4 at 8 p.m.; $12. **Aronow Theatre** in the North Academic Complex at the City College of New York, 136th Street and Convent Avenue (289-3281).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2; Sun. at 3; $24.50 to $28.50. **John Houseman Theatre,** 450 West 42nd Street (564-8038).

ENO—ON THE MOVE—A young Israeli mime expert, a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Sat. at 8, Sun. at 3 and 7:30; $15. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan St. Theater,** 181 Sullivan St. (674-3838).

HAMLET—Dirk Benedict, Rita Gam, and Douglas Watson star in the Shakespeare play. Tue. through Sun. at 8, Sat. at 3; $20; through 10/3. Presented by Musical Theaterworks at the **Abbey Theatre,** 136 East 13th Street (228-1211).

HAPPY DAYS—Aideen O'Kelly and John Leighton are costars in Samuel Beckett's play, directed by Shivaun O'Casey (the daughter of Sean O'Casey). Through 10/25 (call theater for details). **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

ISLE OF SWANS—Rhonda Wilson stars, with Lindzee Smith and Rosemary Hochschild, in Australian playwright Daniel Keene's play, set in 1900 on a small island where a young woman, apparently deserted by her lover, is left to her fate; directed by Ms. Wilson. Tue. through Thur. at 8, Sun. at 7:30; $18 from 10/6 to 14. From 10/15, Fri. at 8, Sat. at 6:30 and 9:30, Sun. at 3; $24. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. 10/13 through 1/3 (part of NEXT WAVE Festival). A Brooklyn Academy of Music production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from BAM (1-718-636-4100).

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to seek salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 10/18. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

MICE IN THE THEATRE—Jack Ross's comedy, directed by John Monteith, is about a dilapidated mouse-infested Greenwich Village theater (desirable only by virtue of its location) where three diverse bills are booked simultaneously. Featured in the cast are George MacClain, Bill Woods, Alexa Abercrombie, Gaye Studebaker, Richard Pierce, Mark Robinson, Jeremy Black, and Dennis Lee. Tue. through Sat. at 8, Sun. at 3 and 7; $10 and $12.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

MOMS—Clarice Taylor stars in a revival of the highly praised musical play, by Ben Caldwell, about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. thru Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $18–$24. **Astor Place,** 434 Lafayette St. (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. With Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theatre** (over the Promenade Theatre), 2162 Broadway (307-7171).

PHILISTINES—The American version of Gorky's play about a country, a people, a family in turmoil; directed by Aaron Levin. With Erica Stevens, Will Hare, Lynn Chausow, Jack Betts, June Prud'homme, John Hutton, Tony Carlin, Gregory Chase, Jack Kenny, Margaret Dulaney, Sandra LaVallee, and Ron Orbach. Wed. through Sat. at 8, Sun. at 3; through 10/4; $10. **Perry Street Theatre,** 31 Perry Street (279-4200).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theatre,** 115 Macdougal Street (254-5076).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play with music by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, Norman Kruger, Leon Liebgold, and Raquel Yossifon. Sat. at 8, Sun. at 2 and 5:30; $14 and $16.10/24 through 1/17/88. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15; 10/30 through 11/9. **Actor's Outlet Theatre,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela. A cast of seven plus ten musicians has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun.at 3; $30; 9/25 through 11/29. Lincoln Center's **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200). **IRLS**

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Larry Pine stars, and in the cast are Michael Wincott, Robyn Peterson, Linda Atkinson, Peter Onorati, William DeAcutis, Mark Metcalf, Susan Gabriel, John C. McGinley, Zack Grenier, and Michele Mariana. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 9/27. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $15 to $20. The Glines at **47th Street Playhouse**, 304 West 47th Street (279-4200).

THEATER COMPANIES

AMERICAN ENSEMBLE COMPANY—Kelly Masterson's *Touch*, directed by John Genke, explores relationships, philosophies, and needs of those afflicted with AIDS, and is set in a former hotel on Laguna Beach. It tells of those who are alone and have only each other for support. Featured in the cast are Robert Petito, Gary Steef, Les Daniels, William White, and Matthew Cloran. Thur. through Sat. at 8, Sun. at 3 and 7; through 10/4; $10. **American Ensemble Company Theater,** 339 East 28th Street (571-7594).

BLUE HERON COMPANY—A revival of Fernando Arrabal's *On The Tightrope* concerns a circus performer, exiled from Madrid, who becomes a tightrope walker--suspended between life and death; directed by W. A. Finlay. With Nelson Capp, J. C. Hoyt, and Tom Bruno. Thur. through Sat.; through 9/26; $8. **Mazur Theatre,** 555 East 90th Street (787-0422).

CIRCLE REPERTORY COMPANY-The season opens with Rafael Lima's *El Salvador,* an examination of six expatriate American journalists fighting their own battles of cynicism and ethics in the heat and horror of the capital city. Featured in the cast are Zane Lasky, Cotter Smith, Bruce McCarty, John Spencer, and Lorraine Morin-Torre; directed by John Bishop. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; from 9/23; $22.50 to $26. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—A revival of George M. Cohan's *The Tavern*, directed by Terrence La Mude. 10/1 through 18 (call theater for details). **Equity Library Theatre,** 103rd Street and Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit*, in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial*, adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia; from 10/8. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LA MAMA E.T.C.—In association with the Licorn Theater and Theater Am Turm (both from Frankfurt, West Germany): *The Temptations of St. Anthony*, a theater piece conceived and directed by Niky Wolcz; featuring Ursula Wolcz, Oswald Gayer, Dan Nutu, and Niky Wolcz himself. It's the story of the cyclic struggle towards the purification of Anthony's soul. Wed. through Sun. at 9; 9/23 through 10/4; $8. **Theater,** 74 A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Terrence McNally's *Frankie and Johnny in the Clair De Lune;* directed by Paul Benedict. Johnny wants to marry and have a family and Frankie wants no commitments, in this story of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh. 10/13 through 11/22 (phone theater for specifics). **MTC at City Center,** 55th Street between 6th and 7th Avenues (645-5848).

NATIONAL SHAKESPEARE COMPANY—*Julius Caesar*, Shakespeare's exploration of the drives of honor, loyalty, and desire for the public good; directed by Anthony Naylor. 9/22, 24, 26, at 8. *The Tempest,* the Bard's romantic tale of shipwreck on an enchanted island; directed by June Pyskacek. 9/23 and 25 at 8, 9/26 at 3; tickets are $8. **The Cubiculo,** 414 West 51st Street (265-2138).

PROMETHEAN THEATRE COMPANY—Triple feature: Dan Roentsch's *The Queen's Bedroom,* with Terry Burns and Kate Stillwell; William Greeley's *The Tail*, with Stephen Byers and Ellen Turkelson; Maggie Kulik's *Origin of Species*, with Sharon Glazer, John Pettress, Diane Urbanski, and David Wilson. Thur. through Sat. at 8, Sun. at 3; $8; 9/24 through 10/11. **Theatre 22,** 54 West 22nd Street (719-9812).

REPERTORIO ESPANOL—*La Zarzuela*, anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche;* Richard Talesnik's *La Fiaca;* Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suiidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma*. Through October. Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue). **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Through 10/11, Veronica Francis's *Passage* which deals with the effects of Alzheimer's disease on the victim's family; $8. Tue. through Sun. at 7. Jerry Strickler performs his one-man documentary, *My Alamo Family*, every Tuesday at 9; $14. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

YOUNG PLAYWRIGHTS FESTIVAL—*Tiny Mommy* and *Sparks in the Park,* two plays by 18-year-old Juliet Garson, and 18-old Noble Mason Smith, produced by the Foundation of the Dramatists Guild. Tue. through Sat., Sat. at 2, Sun. at 3 and 7; through 10/11. Featured in the casts are Michael Patrick Boatman, Cynthia Nixon, Tod Merrill, Oliver Platt, Mary Testa, Jill Tasker, Sylvia Kauders, Nancy Giles, Susan Greenhill, and Doug Hutchison. **Playwrights Horizons Studio Theater,** 416 West 42nd Street (564-1235).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus, directed by Steven Baker. Thur. thru Sun. at 8; $5; through 11/29. **Dramatic Personae,** 25 E. 4th St. (673-4382).

THE BLACK NOTEBOOKS OF CHRISTINA ROSSETTI—Charles A. Pulaski tells of five decades in the Victorian poet's life; directed by Bruce Biggins. Featured in the cast are Elisa Di Simone, Maricela Ochoa, Judith Seymour Strawn, Lenny Bart, Herb Farnham, and Hunter Johnson. Tue. through Sat. at 8, Sun. at 7, Sat. at 3; through 9/27; $10. **South Street Theatre,** 424 West 42nd Street (279-4200).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 7; $1. Presented by the Manstage Project at **Shandol Theatre,** 137 West 22nd Street (243-9504).

BOUNCERS—John Godberg's play is about working-class Britons at play; directed by Ron Link. Featured in the cast are Adrian Paul, Anthony LaPaglia, Gerrit Graham, and Dan Gerrity. Mon. through Thur. at 8; Fri. at 8 and 11, Sat. at 7 and 10; $20 to $26.**Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

CAT AMONG THE PIGEONS—Georges Feydeau's farce centering about a suitor who finds himself engaged to two maidens at the same time; directed by Kevin O'Connor. With Melissa Yade, Joseph Callari, Terry Piotrowald, Mary Alice McGuire, Bob Wilkins, Fred Stroppel, Rob Tomberg, Donald Viscardi, and Mina Apovian. Wed. through Sun. at 8; $8; through 10/4. **Courtyard Playhouse,** 39 Grover Street (496-4288).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **The Irish Arts Center,** 553 West 51st Street (757-3318).

DOUBLE BILL—*Strindberg Tonight*, a comedy by Jan Henson Dow and Robert Schroeder, plus William Lannon's *The Lite Man*; both new, both directed by Michael Hillyer, and both taking place backstage during rehearsals at a small theater. Wed. at 8, Fri. at 7, Sat. at 10; $10; through 10/7. **Wings Theatre,** 112 Charlton Street (645-9630).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's biographical drama of a young black woman as she tries to rise above poverty and illiteracy in a town in the Mississippi Delta; directed by Edward G. Smith. Thur. through Sun. at 7:30, Sat. and Sun. at 3; $8 and $10; from 9/24 through 10/25. **New Federal Theatre,** 466 Grand Street (598-0400).

FUNERAL GAMES—A revival of Joe Orton's play to satisfy those who missed the first run. It tells of the collision between a defrocked priest and a self-styled evangelical "man of some cloth created by himself;" directed by Fred Fondren. With John Rodaz, James Tomkins, Elise Easley, Stephen Broker. Thur. through Sun. at 8; $8; through 9/27. **Prometheus Theatre,** 239 East Fifth St. (477-8689).

THE GIRL ON THE VIA FLAMINIA—Adapted by Alfred Hayes from his own bestseller depicting the Allied occupation of Rome in 1944; directed by Jon Teta. Featured in the cast are Tony Genfan Brown, Ron Keith, Richard Steinmetz, Lucille Rivin, Joel Pulcini, and Wafa Mzeghet. Fri. and Sat. at 8, Sun. at 2 and 7; $8; 10/2 through 25. **Ernie Martin Theatre,** 311 West 43rd Street (460-8067).

THE GREAT NEBULA IN ORION—A revival of Lanford Wilson's play, directed by Buck Hobbs, in which two women, once classmates, meet again fourteen years after graduation. Tues. through Thur. and Sat. at 7, Fri. and Sun. at 6; through 10/25; $8. **American Nook and Cranny,** 12 Fulton Street, South Street Seaport (797-9022).

THE LENNY BRUCE REVUE—A burlesque of comedy and dance, written and directed by Fred Baker, based on the routines of the late Lenny Bruce. Featured in the cast are Amelia Prentice, Michael E. Cooke, Veanne Cox, Michael Grieco, Lori Creevay, Miguel Sierra, Joanna Telford, Lisa Gersch, Cyndy McCrossen, and Stan Taffel. Fri. and Sat. at 11:30 p.m.; $8. **Harold Clurman,** 412 West 42nd Street (279-4200).

MURDER AT MANCHESTER HOUSE—A Gothic comedy by Sam and Zelda Schwartz, directed by David Macy, about a murder most foul which takes place on a dark and stormy night. Thur., Fri., and Sat.; through 10/10; $8. **The Actors' Factory,** 149 West 29th Street (594-1494).

RENO—A one-man play, written and performed by Paul Zimmerman, dramatizes the compulsions of gambling, and its results; directed by Peter Askin. Thur. through Sat. at 8, Wed. at 10:30 p.m.; $10. **Under Acme Theater,** 9 Great Jones Street (582-1098).

STONE—Pete Gailey's comedy, with music performed by Nickel Back, telling of a musical illiterate bent on buying himself a career in country music; directed by Renner Davis.With Gary Evans, Lisa Perry, Jerry Lambert, Nancy Irwin, Renner Davis, and Pete Gailey. Thur. through Sat. at 8; $6; 9/24-26. Sweatshirt Stage at **Raft Theatre,** 432 W. 42nd St. (262-2341).

THE TAMER TAMED—John Fletcher's obscure Elizabethan comedy, a sequel to Shakespeare's *Taming of the Shrew,* involves Petruchio's second marriage. Featured in the cast are Raphael Nash, Meg Anderson, Steven R. Tracy, and Parvin Farhoody. Tue. through Sat. at 8, Sun. at 7; through 10/4; $10. **R.A.P.P. Arts Center,** 220 East 4th Street (529-5921).

TO KILL A CRITIC—Elizabeth Sharland-Jones's play tells of a critic's death after he destroys a play and everyone in it. One of the victims, and it can be anyone--a leading lady, a leading man, the producer, one of the stage crew, the writer--seeks revenge; directed by the author. With the possibly guilty Maggie Wood, Robert Zaleski, Margaret Mackey, Ken Kerman, Jim Farley, and Jordan Fischer. Wed. through Sat. at 8, Sat. at 3; $8. **ATA,** 314 West 54th Street (757-1799).

VINA—The Latin American Theatre Ensemble presents a trilogy of one-act plays by Chilean author Segio Vodanovic, contrasting bourgeois traditionalism, no longer optimistic, with modern lifestyles and hypocrisy; directed by Victor Acosta. Fri. at 8 in English; Sat. at 8 and Sun. at 6 in Spanish; $8; through 11/1. **El Portôn del Barrio,** 175 East 104th Street (246-7478).

WHAT'S NU?—Glenn Wein's comedy about religion, roles, and relationships; directed by Mark Harborth. Thu. at 8, Sat. at 7, Sun. at 8; $10; through 10/4. **Wings Theatre,** 112 Charlton St. (645-9630).

WHY TO REFUSE—Eduardo Machado's drama about a jailed Latin American broadcaster, held for his political and moral beliefs, who won't conform to the new regime of his country even though doing so would mean his release; directed by Melia Bensussen. Thur. through Sun. at 8:30; $4; through 9/27. **Theater for the New City,** 155 East 10th Street (254-1109).

WOYZECK—A revival of Georg Buchner's play which is an exploration of why we are here, and searches for meaning in life (he left the play unfinished because it would not explain itself); directed by Bill Sweeney; 9/24 through 27 at 8; $5. Bonk at the **R.A.P.P. Arts Centre,** 220 East 4th Street (228-8822).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

RALPH ALBERT BLAKELOCK/SUSAN ROTH—Paintings by both; through 10/31. Salander-O'Reilly, 22 E. 80th St. (879-6606).

STEVEN ASSEL—Recent drawings; 9/22–10/17. Staempfli, 47 E. 77th St. (535-1919).

FRITZ BULTMAN—A retrospective of works by this second-generation Abstract Expressionist and Hunter College professor (1959–63), who died last year; through 10/23. Hunter College, 695 Park Ave. (772-4999).

GRAHAM CAMPBELL—Abstract paintings and large drawings; through 10/8. C.D.S., 13 E. 75th St. (772-9555).

PETAH COYNE—A site-specific sculptural installation; through 10/1. Sculpture Center, 167 E. 69th St. (879-3500).

SHEPPARD CRAIGE—Recent paintings of Siena landscapes; through 10/6. Perlow, 980 Madison Ave. (517-5858).

MELISSA MEYER—Recent small paintings and works on paper; through 10/18. Cecil, 16 E. 72nd St. (517-3605).

OWEN MORREL—Three new sculptures, including "Sea Saw," a twelve-foot long work of bronze, wood, and steel; 9/19–10/17. McCoy, 19 E. 71st St. (570-2131).

ETHEL SCHWABACHER—Abstract paintings from the fifties; through 10/7. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

HONORE SHARRER/JOHN DIGBY—Recent paintings that refer to politics, history, and mythology/Collages that incorporate engravings of birds; through 10/3. Forum, 1018 Madison Ave. (772-7666).

VLADIMIR ZAKRZEWSKI—Recent neo-Constructivist paintings and drawings; through 10/10. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

57th Street Area

CHARLOTTE BROWN/WERNER PFEIFFER—Handmade paper and collages/Collages assembled in a geometric format. Through 10/17. Shippee, 41 E. 57th St. (319-2041).

FREDERICK BROWN—Large-scale portraits of painters and jazz musicians, on canvas and paper; through 10/10. Marlborough, 40 W. 57th St. (541-4900).

HENRI CARTIER-BRESSON—Paintings and drawings from the past fifteen years, including scenes from his window on the Rue de Rivoli in Paris and around his summer home in Provence, plus portraits of family and friends; through 10/17. Herstand, 24 W. 57th St. (664-1379).

FRIEDEL DZUBAS/MICHAEL STEINER—Large-scale abstract monotypes/New sculptures assembled from found pieces of steel. Through 10/3. Emmerich, 41 E. 57th St. (752-0124).

JED GARET—New paintings of abstract configurations; through 10/24. Lelong, 20 W. 57th St. (315-0470).

FORTUYN/O'BRIEN—Recent works; through 10/10. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

DAN GRAHAM—An architectural sculpture entitled, "Pergola/Conservatory," which supports vines, and is set in a bed of sod; through 10/3. Goodman, 24 W. 57th St. (977-7160).

ALEXANDRE HOGUE/JANET MONAFO—Recent landscape paintings of Texas and Oklahoma by an 89-year-old artist/Large-scale still lifes in pastel of kitchen utensils, fabric, and fruit; through 9/26. French, 41 W. 57th St. (308-6440).

ROBERTO JUAREZ/DANIEL MAHONY—Recent paintings by both; through 10/3. Miller, 41 E. 57th St. (980-5454).

DORIS LEE—Recent paintings; through 9/30. Dintenfass, 50 W. 57th St. (581-2268).

GEORGE B. LUKS—Paintings, watercolors, and sketches of street scenes, beggars, children, and coal miners, plus three paintings made for *Vanity Fair,* depicting bawdy life in New York City bars in the early 20th century; through 10/10. Kraushaar, 724 Fifth Ave. (307-5730).

ISABEL MCILVAIN—Cast bronze figures and wall reliefs; through 10/14. Schoelkopf, 50 W. 57th St. (765-3540).

AVNER MORIAH—Recent paintings that depict people at war; through 10/3. Siegel, 24 W. 57th St. (586-0605).

PHILIP MULLEN—Large-scale paintings with architectural motifs such as stairwells, vaulted ceilings, and arched entranceways; through 10/3. Schmidt-Bingham, 41 W. 57th St. (888-1122).

HOWARD NEWMAN—Recent sculpture and paintings; through 10/3. Gimpel Weitzenhoffer, 724 Fifth Ave. (315-2033).

IRVING PETLIN—Nine recent paintings in a series entitled "Weisswald"; through 10/10. Kent, 41 E. 57th St. (980-9696).

NINA POSNANSKY—Paintings of still lifes, flowers, and figures; through 10/10. 84, 30 W. 57th St. (581-6000).

PETER SAUL—New paintings and works on paper, with bright colors and cartoon-like imagery; through 10/24. Frumkin, 50 W. 57th St. (757-6655).

JOE SHANNON—Recent paintings that combine contemporary and mythological figures; through 10/3. De Nagy, 41 W. 57th St. (421-3780).

RONALD SLOWINSKI—A selection of paintings from the 'eighties; 9/23–10/17. Drake, 50 W. 57th St. (582-5930).

JIM TOUCHTON—Recent landscape paintings of the Caribbean, plus still lifes of flowers painted in his New York studio; through 10/7. Fischbach, 24 W. 57th St. (759-2345).

WILLIAM TUCKER—Recent sculpture; through 10/3. McKee, 41 E. 57th St. (688-5951).

JULIO ZAPATA—Large-scale figurative oil paintings; through 10/6. Arras, 24 W. 57th St. (265-2222).

East Village

DIEGO ARANGO ARANGO—Oil paintings by a Colombian artist; through 10/30. Humphrey, 242 E. 5th St. (529-0692).

NOEL COPELAND/SELWYN GARRAWAY—Ceramic sculptures/Watercolors that depict a dream-like world at dawn and dusk; through 10/14. Sixtosix, 626 E. 14th St. (982-4586).

DILLER & SCOFIDIO—Architectural works; through 10/3. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

JALEH KELLERMAN—Recent paintings and monoprints; through 10/4. Sherkat, 526 E. 11th St. (529-9525).

RICHMOND LEWIS—Monochromatic abstract paintings of industrial and organic images; through 10/4. Avenue B, 167 Ave. B (473-4600).

ANNE MINICH—Mixed-media drawings and watercolors; through 10/4. Zeus-Trabia, 437 E. 9th St. (505-6330).

RICHARD OGUST—An installation of texts which incorporate the International Bill of Human Rights; through 10/4. Postmasters, 66 Ave. A (477-5630).

MANUEL PARDO—Erotic self-portraits; through 10/4. Helio, 122 St. Marks Place (529-8122).

DAVID ROBBINS—Recent photographic works; at Nature Morte, 204 E. 10th St. (420-9544), through 9/27; and at 303, 513 E. 6th St. (477-4917), through 10/11.

DAVID WOJNAROWICZ—Recent paintings and a sculptural installation entitled "The Four Elements"; through 10/18. Mansion, 167 Ave. A (477-7331).

SoHo and TriBeCa

SEYMOUR BOARDMAN/ELAINE KURTZ—Paintings by both, from the seventies to the present; through 10/10. Shapolsky, 99 Spring St. (334-9755).

RICHARD BOSMAN—Recent paintings; 9/26–10/24. Alexander, 59 Wooster St. (925-4338).

ROGER BROWN—Recent narrative paintings that depict a shifting urban landscape; through 10/10. Kind, 136 Greene St. (925-1200).

SCOTT BURTON—Recent furniture sculpture; through 10/24. Protetch, 560 Broadway (966-5454).

LUIGI CAMPANELLI—Paintings of geometric compositions set against seascapes; through 10/18. Shainman, 560 Broadway (966-3866).

PETER CAMPUS—Photoprojection installations and photographs; through 10/3. Cooper, 155 Wooster St. (674-0766).

MARK DAGLEY—New paintings; through 10/3. Shafrazi, 163 Mercer St. (925-8732).

DEBORAH DEICHLER—Portraits and still-lifes in oil and pastel; through 10/17. Davidson, 415 W. Broadway (925-5300).

KENNETH DEWEY—A retrospective of multi-media works by this artist who was an early pioneer of "happenings"; through 10/31. Franklin Furnace, 112 Franklin St. (925-4671).

LUCIAN FREUD—Eight etchings, including three nude figure studies, four portrait heads, and a thistle; through 10/10. Alexander, 59 Wooster St. (925-4338).

DAVID GEISER—Paintings of primitive architectural forms such as boat hulls, huts, and tents; 9/29–10/24. Littlejohn-Smith, 133 Greene St. (420-6090).

SHARON GOLD—Planar geometric paintings and drawings from 1981; through 10/17. Rosenberg, 115 Wooster St. (431-4838).

KEN GREENLEAF—Large-scale steel sculptures; through 10/3. Davis, 568 Broadway (219-1444).

JAMES GROODY—Abstract illusionist paintings and sculptures; through 10/5. Jack, 138 Prince St. (966-4235).

MICHAEL HAFFTKA—Paintings of figures in black interiors; 9/23–10/31. DiLaurenti, 383 W. Broadway (925-5100).

BESSIE HARVEY—Wood sculptures that the artist says are "visions" from God; through 10/17. Cavin-Morris, 100 Hudson St. (226-3768).

CHRISTIAN HAUB—Recent paintings; through 9/30. Plumb, 81 Greene St. (219-2007).

BRUCE HELANDER—Collages constructed from vintage newspapers and magazines, wallpaper, and commercial advertisements; 9/24–10/24. Natkin, 395 Broadway (925-4499).

PETER HUTCHINSON—Land sculptures entitled "Earthworks" in his 12th one-man show at this gallery; through 10/3. Gibson, 568 Broadway (925-1192).

JON IMBER—Large-scale oil paintings of New York and Massachusetts landscapes; through 10/3. Munroe, 415 W. Broadway (226-0040).

ED KERNS—Recent paintings; through 10/17. Esman, 70 Greene St. (219-3044).

KOMAR & MELAMID—New multi-panel works that synthesize sculpture, paintings, collage, and relief; through 10/10. Feldman, 31 Mercer St. (226-3232).

SHERRIE LEVINE—Works from 1984 to 1987, including photographs and paintings; through 10/10. Boone, 417 W. Broadway (431-1818).

JAY MILDER—Figurative expressionistic paintings from 1966, in a series entitled "Messiah on the IND and Other Biblical Tales"; through 10/17. Green, 152 Wooster St. (982-3993).

BLINKY PALERMO—Works made between 1967–1977, including paintings on metal, paintings made with commercially-produced fabrics, wall objects, wall drawings, and paintings, by this artist who studied with Joseph Beuys; through 10/13. Sperone Westwater, 142 Greene St. (431-3685).

JEFF PERRONE—Twelve recent abstract porcelain vessels with intricate patterns, by this artist who is also an art historian and critic; through 10/3. Cowles, 420 W. Broadway (925-3500).

HERMANN PITZ—An installation, including one object and five Cibachrome photographs of still-life arrangements; through 10/3. Burgin, 270 Lafayette St. (219-8379).

PETER PLAGENS—Recent abstract paintings in which single, sharp-edged shapes float precariously on a monochrome ground; through 10/7. Hoffman, 429 W. Broadway, 966-6676).

NANCY SHAVER—Recent assemblages; through 10/10. Marcus, 578 Broadway (226-3200).

HUGHIE-LEE SMITH—Oil paintings that combine realist and surreal imagery; through 10/17. Kelly, 591 Broadway (226-1660).

JOE SMITH—Sculptural arrangements of found objects; through 10/10. Wolff, 560 Broadway (431-7833).

JEAN-LUC VILMOUTH—An installation that utilizes a chair and a series of photographs taken through the rungs of the back of the chair; through 10/3. Toll, 146 Greene St. (431-1788).

ROBERT YARBER—New paintings; through 10/3. Sonnabend, 420 W. Broadway (966-6160).

AMY ZERNER—Collage paintings that combine fabric, layered veils, beading, and color xeroxes; through 10/24. White Light, 12 White St. (334-0293).

Other

JOHN BREKKE—Recent glass vessels; through 10/11. Glass Workshop, 142 Mulberry St. (966-1808).

IAN HAMILTON FINLAY—An installation; through 10/31. Klein, 611 Broadway (505-1980).

GINNIE GARDINER—Recent paintings; through 9/30. Robinson, 36 W. 15th St. (206-8010).

LEE GORDON—Paintings that depict sinister domestic scenes; through 10/24. Grey Gallery, 33 Washington Place (998-6780).

LINDA HORVITZ POST—Pastels and monotypes of underwater scenes; through 10/17. Ryan, 452 Columbus Ave. (799-2304).

JOSHUA STERN—Recent works; at Cornelius, 170 Fifth Ave. (243-7171), and Greathouse, 157 Ave. B (460-8000).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). Paintings, drawings, and sculpture by Blake, De Stael, Giacometti, Klee, Leger, Picasso, Segui, others; through 10/10.

FOURCADE—36 E. 75th St. (535-3980). "In Memory of Xavier Fourcade," with works by Berlant, Chamberlain, De Kooning, De Maria, Mitchell, Morley, Rockburne, others; through 10/17.

GOODMAN—41 E. 57th St. (593-3737). Works by Botero, Calder, Ernst, Matisse, Picasso, others; through 9/30.

HAIME—1000 Madison Ave. (772-7760). Watercolors and gouaches by Botero, Chia, Laraz, Oldenburg, Porter, Szafran; through 10/15.

HAMILTON—19 E. 71st St. (744-8976). New prints by Bailey, Clemente, Fischl, Hunt, Lewitt, Schnabel, Winters, others; through 10/31.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Prints by Amenoff, Auerbach, Freud, Held, Nauman, Paik, Reed, Stella, Zucker, others; through 10/3.

KERR—37 W. 57th St. (315-5220). "Trans Era" with works by Cooney Crawford, Kustura, Nagano, Peper, others; through 10/31.

KNOEDLER—19 E. 70th St. (794-0550). Works on paper by David, Ferber, Graves, Goldberg, Gottlieb, Motherwell, Olitski, Smith, Stella; through 10/29.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Knoebel, Kounellis, Penck, Rainer, Senneby; through 10/15.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Sculpture by Fisher, Kendrick, Lobe; in the eighth floor gallery, works by Deutsch, Duff, Hunt, Keister, Robbins, Tuttle; through 10/3.

HEIDENBERG—50 W. 57th St. (586-3808). New paintings and sculpture by Chia, Chadwick, Paladino, Otterness; through 10/17.

LEVER-MEYERSON—16 W. 57th St. (977-9444). 20th-century American works on paper by Evergood, Glackens, Hartley, Nadelman, Marsh, others; through 10/3.

ROSS—50 W. 57th St. (307-0400). Works by Agostini, Cherry, De Kooning, Glankoff, Lawrence, Sugarman, others; through 10/28.

TATISTCHEFF—50 W. 57th St. (664-0907). Paintings and drawings by Barney, Beck, Clutz, Freeman, Ingle, Massad, others; through 9/30.

WASHBURN—41 E. 57th St. (753-0546). "In Scale and Time," with works by Bladen, Bolotowsky, Bluhm, Cote, Jensen; through 9/26.

ZABRISKIE—724 Fifth Ave. (307-7430). "Sculpture From Surrealism," with works by Arp, Bourgeois, Ernst, Ferber, Hare, Miro, Noguchi; through 10/31.

East Village

BRIDGEWATER—208 E. 7th St. (505-9977). "Artists Journals," with works by Dugdale, Gosfield, Zak; through 10/11.

LA GALLERIA—6 E. 1st St. (505-2476). Works by Adams, Kocevar, Loebel; through 9/27.

SoHo and TriBeCa

BAER—270 Lafayette St. (431-4774). "Schizophrenia," with works by Dunham, Holzer, Nauman, Salle, Spero; through 10/17.

BEITZEL—113 Greene St. (219-2863). Paintings and sculpture by Fink, Hatch, MacDonald, Stack; through 10/17.

BRANDT—568 Broadway (431-1444). Works by Art & Language, Clegg & Guttman, Fischli & Weiss, Fortuyn/O'Brien, Gilbert & George, Information Fiction Publicité, Ginzel & Jones, Group Material, SITE, Stepanek-Maslin, Tim Rollins & K.O.S.; through 10/17.

COWLES ANNEX—580 Broadway (370-9700), Tue.–Fri. 12–6, Sat. 1–6, Sun. 12–5. Works by 47 artists who attended Stanford University; through 10/7.

CUTLER—164 Mercer St. (219-1577). Sculpture by Amar, Kopf, McCaslin, Tanaka, Wurtz; through 10/10.

DIA ART FOUNDATION—77 Wooster St. (431-9232). Works selected by Klaus Kertess to benefit "Art Against Aids," by Beuys, Pollock, Smithson, others; through 10/4.

ESMAN—70 Greene St. (219-3044). Suprematist works by Chasnick, Lissitzky, Malevich, Popova, Rodchenko; through 10/17.

EXHIBITION SPACE AT 112 GREENE—112 Greene St. (966-3864). Works by four artists from Georgia, including Belville, Clifford, Herbert, Landesberg; through 10/3.

49TH PARALLEL—420 W. Broadway (925-8349). "Material Fictions," with works by Alexander, Belcher, Bolande, Goldstein, General Idea, Lum; through 9/26.

GERMANS VAN ECK—420 W. Broadway (219-0717). Assemblages by Armleder, Di Suvero, Kirili, Lipski, Rauschenberg, Segal, Stella, Woodrow; through 10/10.

GLADSTONE—99 Greene St. (431-3334). Works by Knoebel, Le Va, Nauman; through 10/10.

HALLER—415 W. Broadway (219-2500). Works by Crossman, Dawson, Holderied, Kaufman, Levinson; through 10/7.

LANG & O'HARA—568 Broadway (226-2121). Works by artists who showed at Documenta this year, including Artschwager, Boltanski, Cragg, Gormley, Kiefer, Kruger, Longo, Serra, others; through 10/10.

LORENCE-MUNK—568 Broadway (431-3555). Peter Blum print editions by Cucchi, General Idea, Marden, Turrell; through 10/10.

MILLIKEN—98 Prince St. (966-7800). New works by Castle, Bennett, Baier; through 10/14.

RUBIN—155 Spring St. (226-2161). Monotypes from the Garner Tullis Workshop, by Janowich, Le Brun, Lee, Reed, Scully, Walker; through 10/10.

SIEGELTUCH—568 Broadway (431-3550). "Black," with works by Bourgeois, Fasnacht, Freeland, Kline, Laufer, Muehlemann, Resnick, Stuart, others; through 10/31.

VISUAL ARTS—37 Prince St. (598-0221). Works by Hood, Napoli, Pingree; through 9/27.

WALLS—137 Greene St. (677-5000). "Beyond Reductive Tendencies," with works by DiDonna, Judd, Murray, Porter, Snyder, Wilmarth, Zeniuk; through 10/3.

Other

ALA—32 W. 20th St. (741-3344). Sculpture by Endo, Funakoshi, Hongo, Sakaguchi, Yabuuchi; through 10/3.

CITY—2 Columbus Circle (974-1150). "It's About Time," with Aylon, Fugate-Wilcox, Gellis, Horton, Joseph, Myers, Thatcher, Wagner; through 10/16.

56 BLEECKER—56 Bleecker St. (219-8836). "Great Expectations," with works by Gillmore, Marquez, Rule; through 10/10.

GOOD—39 Great Jones St. (420-9063). "Stimulation," with works by Barney, Dryer, Lucas, Negroponte, Row, others; through 10/10.

GREY ART GALLERY—33 Washington Place (998-6780). "Morality Tales: History Painting in the 1980's," with works by Applebroog, Coe, Fischl, Golub, Nerdrum, Tansey, Witkin, others; through 10/24.

LEDIS FLAM—108 N. 6th St., Brooklyn (718-388-9055), Wed.–Sun. 12–6, Thu. 12–9. "Actualities," with works by Gimblett, Jones, McKeown, Smith, Sofer, Wurtz; through 10/11.

PHOTOGRAPHY

CAPTAIN ALFRED G. BUCKHAM—Aerial photographs taken between 1915–1931; through 10/17. Photofind, 138 Spring St. (334-0010).

JED DEVINE—102 Palladium prints of the Bethesda Terrace in Central Park; through 10/18. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

F-STOP FITZGERALD—Photographs from his book, *DOC-U-MEN-TIA;* through 9/27. Stansbury, 37 E. 1st St. (260-2294).

SALLY GALL—Black-and-white landscape photographs in a square format, taken in and around her native Houston, and in Hawaii and Brazil; through 10/3. Lieberman & Saul, 155 Spring St. (431-0747).

JOHN GOSSAGE—"Stadt des Schwarz"—a series of large-scale black-and-white photographs; thorugh 10/10. Castelli Graphics, 4 E. 77th St. (288-3202).

FLORENCE HENRI—Large-scale photographs on canvas, including her self-portrait of 1928; through 10/24. Prakapas, 19 E. 71st St. (737-6066).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Tropism: Photographs by Ralph Gibson"—a 30-year survey of Gibson's early work; through 10/25 . . . "Elliot Schwartz: Nocturne for Drums"—fragments of sculpture and machinery, stone and metal work, death masks and shrunken heads; through 11/15.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.-Fri. 11-6, Sat. 12-5. Free. "André Kertész: Diary of Light"; through 11/7.

SALLY MANN/MARK FELDSTEIN—Recent photographs taken with an 8 x 10 view camera, in a series entitled "Family Pictures"/Photographic triptychs of still life, interiors, serial imagery, and night scenes; through 10/12. Pfeifer, 568 Broadway (226-2251).

GJON MILI—Vintage photographs, some from the photographer's own personal collection, of Picasso, Casals, Ellington, Krupa, and other celebrities; through 10/30. Life, Room 28-58, Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment only.

PACE/MACGILL—11 E. 57th St. (759-7999). Recent works by Victor Schrager that consist of several bright, monochromatic photographs adhered to large sheets of colored Formica. Photographs taken at 57th Street and Fifth Avenue, by Frank, Gilden, Lanzano, Pagnano, Winogrand, others; through 10/10.

TINA POTTER—Photographic collages laminated onto Masonite boxes; through 10/3. Erpf, 568 Broadway (925-6160).

JOHN SCHLESINGER—Large black-and-white photographic works that incorporate images from film and real life; through 10/11. Neale, 320 Lafayette St. (431-5077).

MICHAEL STEIN—Black-and-white photographs of his neighbors in Brooklyn; through 10/6. Henry Street Settlement, 466 Grand St. (598-0400).

TWINING—568 Broadway (431-1830). Recent works by Daniel Brush, and photographs by André Kertész entitled "Les Femmes"; through 10/30.

LEE WEINER—Portraits by a Los Angeles-based photographer, who began his career in 1949 as a staff photographer for the *Los Angeles Times;* through 10/17. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 9/25, 26 at 11: David Cale and Eileen Myles in a reading performance of new monologues and works in progress. $6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3:50, seniors and students $1:50. (Free Tue. 5-8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, $3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/88: "The Second Emerging Expression Biennial: The Artist and the Computer." through 5/88: "Beginnings: Selections from the Permanent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . "Celebration of Newly Installed Period Rooms" . . . Reinstallation of Egyptian Galleries. . . "58 Sculptures by Rodin." . . . Through 10/2: "Andrew Topolski: A Sound Measure/Beam Rider Epilogue." Through 10/26: "European Ceramics from the Reverend Alfred Duane Pell Collection." 9/23-11/8: "Hiroshige and Hokusai." Through 11/30: "Jacob Lawrence, American Painter." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 12/88: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947-1987."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6: $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 10/25: "Emerging Artists 1978-1986: Selections from the Exxon Series." Through 11/1: "Jan Dibbets."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912-1987." Through 1/88: "The Dreyfus Affair: Art, Truth, and Justice."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . "Renaissance Revival Sitting Room, Meriden, Conn. (1868-70)." . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library. . . Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts." . . . "Boscoterecase: Wall Paintings from Ancient Rome." Through 10/31: "Edward Weston: A Centennial Retrospective." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860-1900." Through 1/88: "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. "Major Manuscript of Mozart's Numbered Symphonies." Through 9/27: "Views of Florence and Tuscany by Giuseppe Zocchi (1711-1767)." Through 10/25: "English Bookbindings."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 9/29: "William Rau and the Railroad." Through 10/13: "Projects: Tom Otterness." Through 11/8: "Surrealist Prints from the Museum of Modern Art." Through 11/8: "Projects: Louise Lawler." Through 11/29: "Henri Cartier-Bresson: The Early Work."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, $2; seniors and students $1. "Art and Artifacts From North and South America, Ancient to Modern." Through 11/8: "Shawnee Home Life: The Paintings of Earnest Spybuck." Through 12/1: "I Need No Blanket: Hide Robes from the Great Plains." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 11/15: "Ferdinand Hodler: Landscapes." **NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission $2:50, $1:50 seniors and children. Through 11/8: "Bruce Nauman Drawings: 1965-1986." Through 11/8: "Betty Goodwin: New Work." Through 11/8: "The Navigator's Encyclopedia."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry." Through 11/15: "The Wagstaff Collection of American Silver." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 10/31: "Douglass Morse Howell: Papermaker." Through 11/12: "Recent Acquisitions." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 10/17: "Max Waldman: Photographer." **Schromburg Center,** 515 Lenox Ave. at 135th St. (862-4000). Through 3/88: "Marcus Garvey: The Centenial Exhibition."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/27: "Aaron Garret." Through 9/27: "New New York: Architectural Models From the Last Decade."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. 9/27-1/4/88: "Spilled Nightmares, Revelations and Reflections, Emilio Cruz's paintings"; "Bill Hudson: Paintings 1978-1987"; "From the Studio: Artists in Residence 1986-1987, Michael Kelly Williams and Collins Chace."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 10/4: "Cindy Sherman's Photography." Through 10/18: "Red Grooms." Through 11/8: "Craig Kauffman: Wall Reliefs from the Late 1960's." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905-1944." 10/2-12/10: "Stuart Davis: An American in Paris." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 11/4: "Contemporary Diptychs: Divided Visions."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/23 at 10 a.m.: "Chinese Decorative Works of Art, Furniture, and Export Porcelain." **Christie's East**—219 E. 67th St. (606-0400). 9/29 at 10 a.m.: "Christie's Collectibles." On view 9/25-28.
Next sale 9/30 at 10: "Fine English and Continental Furniture, Decorations, and Paintings." On view 9/26-29.

GREENWICH—110 E. 13th St. (533-5550). Next sale 9/30 at 12: "Furniture, Paintings, Decorations, and Oriental Rugs." On view 9/29.

PHILLIPS—406 E. 79th St. (570-4830). 9/23 at 11 a.m.: "Books, Prints, and Manuscripts."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/26 at 2: "French and Continental Furniture and Decorations." On view 9/19-25.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 23

ARIEL CHAMBER PLAYERS—Oboist Judith Dansker, pianist Julie Lustman, violinist Sebu Sirinian, violist Veronica Salas, cellist Laura Blustein. Johann Christian Bach's Quartet for Oboe & Strings in D; Schubert's Trio for Violin, Viola & Cello in B flat major; Mozart's Adagio for English Horn & Strings; Beethoven's Trio for Piano, Violin & Cello, Op. 1. Middle Collegiate Church, 7th St. and 2nd Ave. (663-2496), at 8. Donation: $7.

NEW MUSIC FROM JAPAN—A mixture of free jazz and psychedelic rock. Kotagawa Rin, keyboardist Ushio Torikai. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $8.

BARBARA BLISS, soprano/**FRANCIS HEILBUT,** pianist. Commemoration of the 80th birthday of Mme. Jarmila Novotna. Federal Hall, 26 Wall St., at 12:30. Free.

FAYE ROBINSON, soprano. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MIRIAM CONTI, pianist. Citicorp Center Market, Lexington Ave. and 54th St., at 1. Free.

JEFFREY OSBORNE—Westbury Music Fair, Brush Hollow Road, Westbury, L.I. (516-333-0533), at 8. $20.

Thursday, September 24

NEW YORK PHILHARMONIC, Colin Davis conductor. Sibelius' Symphony No. 5; Vaughan Williams' Symphony No. 6. Avery Fisher Hall at 8. $7.50–$35.

VIENNA PHILHARMONIC, Leonard Bernstein conductor; mezzo-soprano Christa Ludwig. Mozart's Symphony No. 29 in A; Bernstein's Symphony No. 1: *Jeremiah*; Sibelius's Symphony No. 5 in E. Carnegie Hall at 8. $25–$75.

ANNETTE CELINE, soprano/**FELICJA BLUMENTAL,** pianist. Lincoln Center Library at 4. Free.

DIONNE WARWICK/BURT BACHARACH-Radio City Music Hall at 8. $20–$30.

NEW MUSIC FROM JAPAN—Sato Michihiro, Kunimoto Takeharu. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $8.

PAUL LEAVITT, pianist. Citicorp Market, Lexington Ave. and 53rd St., at 1. Free.

TRIBUTE TO JOHN COLTRANE-Kraine Club Gallery, 85 E. 4th St., at 9. $6.

Friday, September 25

NEW YORK PHILHARMONIC—See 9/24. Today at 2.

VIENNA PHILHARMONIC—Leonard Bernstein conductor; clarinetist Peter Schmidl. Mozart's Clarinet Concerto, K. 622; Mahler's Symphony No. 5. Carnegie Hall at 8. $25–$75.

CAROL POPPENGER, soprano/**REBECCA NESMITH,** soprano. Lincoln Center Library at 4. Free.

DIONNE WARWICK/BURT BACHARACH—See 9/24.

NEW MUSIC FROM JAPAN—Underground rock group, Friction and Toh Ban Djan. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $8.

BILLY HARPER QUINTET—Universal Jazz Coalition, 380 Lafayette St. (505-5660), two sets at 9. $10.

LUIZ GONZAGA—Brazilian folk/pop music. Town Hall at 8. $20, $25.

KEN SHAKIN, pianist. Citicorp Center Market, Lexington Ave. and 54th St., at 1. Free.

ELIOTT SOKOLOV—Electronic and acoustic compositions. 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

ALEXANDER O'NEAL/LILLO/FORCE M.D.'S—Apollo Theater, 253 W. 125th St.(749-5838), at 8 and 11:30. $15–$30.

DANNY RIVERA—Concert to benefit Hostos Community College and Aspira. Lehman College, Bedford Park Boulevard West, Bronx (960-8833), at 8. $18.50, $20.

NO FRILLS—Blues, jazz and folk music. Brooklyn Society for Ethical Culture, 53 Prospect Park West, Brooklyn, at 9. $4.

MAKING WAVES—Performing arts aboard the Staten Island Ferry. Today: New work by composer Peter Griggs featuring Iris Brooks and Glen Velez; Ze'eva Cohen and Dancers, classical guitarist Lloyd Carew-Reid. On the ferries from Manhattan at 5:45 and 6:45; from S.I., at 6:15 and 7:30. Free with fare.

MILES DAVIS—Westbury Music Fair, Brush Hollow Road, Westbury L.I.(516-333-0533), at 8. $20.

Saturday, September 26

NEW YORK PHILHARMONIC—See 9/24.

VIENNA PHILHARMONIC—Leonard Bernstein conductor; mezzo-soprano Christa Ludwig. Mozart's Symphony No. 29 in A; Bernstein's Symphony No. 1: *Jeremiah;* Sibelius' Symphony No. 5 in E. Avery Fisher Hall at 2. $20–$60.

CARNEGIE HALL INTERNATIONAL AMERICAN MUSIC COMPETITION—Full-length recitals by the finalists. Carnegie Hall at 1, 2:30, 4. Free.

KURT WEILL FESTIVAL—A tribute to the composer with Ute Lemper (American debut). Merkin Concert Hall at 11. $8.

DIONNE WARWICK/BURT BACHARACH—See 9/24.

RUTH LAREDO, pianist. Selections from the works of Tchaikovsky, Scriabin, Rachmaninoff and Ravel. 92nd St. Y at 8. $15–$20.

NEW MUSIC FROM JAPAN—Jazz trumpeter Kondo Toshinori; jazz trio Umezu Kazutoki, Kono Masahiko and Kazamaki Takashi. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $8.

LUIZ GONZAGAS—See 9/25.

BILLY HARPER QUINTET—See 9/25.

FESTIVAL OF CHINESE CHORAL WORKS—Hsiang-Ying Chorus. Symphony Space, 2537 Broadway at 95th St. (864-1414), at 7:30. $7, $15.

HOMAGE TO JOHN COLTRANE—Cathedral of St. John the Divine, 1047 Amsterdam Ave. at 112th St., at 8. $15, $20.

AMINA CLAUDINE MYERS TRIO—Vocalist David Peaston, saxophonist Hamlet Bluiett. Greenwich House, 27 Barrow St. and 7th Ave. South, at 8, 10. $10.

THE SPIRIT ENSEMBLE—Music from the Caribbean, Brazil, and Africa. New York Open Center, 83 Spring St., at 8 and 10. $9.

MIKE RAFFERTY—Tribute to Martin Mulvihill. Eagle Tavern, 14th St. at Ninth Ave., at 9, 10:30. $5.

ZAIDEE PARKINSON, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1.

MACK MILLER, tenor/**GERALD A. BROWN,** pianist. All-Wagner concert with music from *Der Ring des Nibelungen*. Trinity School auditorium, 91st St. and Columbus Ave., at 7. $5.

V.G. JOG AND SHANKAR/ANAND GOPAL BANERJEE/RAMNAD V. RAGHAVAN—Music of North and South India. Triplex Theater, Borough of Manhattan Community College, 199 Chambers St., at 8. $12:50–$20.

ALEXANDER O'NEAL/LILLO/FORCE M.D.'S—See 9/25.

Sunday, September 27

CARNEGIE HALL INTERNATIONAL AMERICAN MUSIC COMPETITION—Finalists perform 20th-Century American works for voice and orchestra. Carnegie Hall at 3. Free.

DOMINICAN CLASSICAL ARTISTS—Weill Recital Hall at Carnegie Hall, at 2. $10.

MANHATTAN MARIMBA QUARTET—Celebration of Villa-Lobos and Brazil. Merkin Concert Hall, at 8. $10.

PHIL BARHAM, saxophonist/**SHARI RAYNOR,** pianist—Weill Recital Hall at Carnegie Hall, at 5:30. $10. Students and senior citizens, $5.

NEW MUSIC FROM JAPAN—"Improvisations: East meets West." The Kitchen, 512 W. 19th St., at 8:30. $8.

BACH FESTIVAL CONCERT—Gerald Ranck, harpsichordist. The Cathedral of St. John the Divine, 1047 Amsterdam Ave., at 3:30. Free.

HARP AND ORGAN RECITAL—Carillonneur James R. Lawson, harpist Kathleen Bride, organist Jon Gillock. Works by Handel, Bach, Cabanilles, Faure, White, Messiaen. The Riverside Church, Riverside Drive at 122nd St., at 2. $3.

DON BYRON TRIO—Kraine Club Gallery, 85 E. 4th St., at 8. $6.

SIRI RICO, soprano/**MAX LIFCHITZ,** pianist. Works by Handel, Vivaldi, R. Strauss, Guastavino, Caceres, Montsalvatge. Christ & St. Stephen's Church, 120 W. 69th St., at 3. $7.

THE MUSICIANS OF SWANNE ALLEY—Corpus Christi Church, 529 W. 121st St., at 4. $9.

NATAN BRAND, pianist. Works of Chopin, Mussorgsky, Schoenberg, Scarlatti. Kaufmann Auditorium at the 92nd St. Y at 3. $8–$12.

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ARMEN DONELIAN, pianist. Jazz program. St. Peter's Church, 619 Lexington Ave., at 7. $5.

SAMUEL BRODSKY, pianist. Works of Mozart, Schumann, Debussy, Elliott Carter. Metropolitan-Duane, 7th Ave. at 13th St., at 3. Free.

THE MANHATTAN VOCAL ENSEMBLE, acapella singers under the direction of Nelly Vuksic. Lefferts Homestead, corner of Empire Boulevard and Flatbush Ave., Prospect Park, Brooklyn (718-965-6505) at 3. $7, reservations recommended.

THE SEUFFERT BAND, George F. Seuffert, conductor. Forest Park Music Grove, Seuffert Bandshell, Glendale, Queens, at 3. Free.

Monday, September 28

KURT WEILL FESTIVAL—Tribute to Lotte Lenya. Songs from German and American theater with Schuyler Chapin, master of ceremonies, Ute Lemper, others. Merkin Concert Hall at 8. $15.

DAVID DEL TREDICI—First of a three-part series on "Composers and Company." Works include: *Vintage Alice: Fantascene on a Mad Tea Party* (N.Y. premiere), *Acrostic Song, Four Songs on Texts of James Joyce,* others. Town Hall at 8. $10.

U2—Irish rock group. Madison Square Garden at 8. $19.

NORMAN KREIGER, pianist. Citicorp Center Market, Lexington Ave. and 54th St., at 1. Free.

Tuesday, September 29

NEW YORK PHILHARMONIC—See 9/24.

KURT WEILL FESTIVAL—New York Woodwind Quintet. Works include Purvis's Transcription of Mozart's String Quartet in g; Harbison's Quintet; Forsythe's Quintet for Winds (U.S. premiere); Janacek's Meladi Suite for Wind Instruments. Merkin Concert Hall at 8. $12.

ORTIZ MONTAIGNE WALTON, contrabass/**DAVID LIVINGSTONE TIGNER,** bass-baritone—Weill Recital Hall at Carnegie Hall at 8. $10.

ST. JOHNS RIVER CITY BAND/CHET ATKINS—Pop, orchestral and band music by brass band. Carnegie Hall at 8. $8–$20.

DAN FOGELBERG—Radio City Music Hall at 8. $20, $25 (also 9/30).

THE CANTERBURY TRIO—New York debut. Works by Haydn, Mendelssohn, Smetana. 92nd St. Y at 8. $7.50–$10.

U2—See 9/28.

ECLECTIX CHAMBER ORCHESTRA—Ruth Schonthal. The New School Auditorium, 66 W. 12th St. (662-7685), at 8. $3.

LISTENING ROOM—Bob Sherman, host. Carnegie Hall International American Music competition winners; Will Parker, baritone. WQXR Auditorium, 229 W. 43rd St., at noon. Free.

CONCERTS AT KRAINE—Ellen Christi, Roy Campbell, Zen Matsuura, Elliot Sharp, Tom Cora, David Tronzo, Inuke Mori. Kraine Club Gallery, 85 E. 4th St., at 9. $6.

KATHLEEN SHIMETA, mezzo-soprano/**ARLENE SHRUT,** pianist. Trinity Church, Broadway at Wall St., at 12:45. Free.

ANDREW GORDON—Citicorp Center Market, Lexington Ave. and 54th St., at 1. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—September 21–April 16, 1988. Tickets, $16–$95. Opening gala performance, 9/21 at 7: Verdi's *Otello*, Levine conducting; Te Kanawa, Kraft, Domingo, Silvano Carroli, Sotin, Glassman. 9/22 at 8: Massenet's *Manon,* Rosenthal conducting; Malfitano, V. Cole, Laciura, Gino Quilico (debut), Richard Van Allan (debut). 9/23 at 8: Strauss's *Ariadne auf Naxos,* Levine conducting; Norman, Battle, Troyanos, Paul Frey (debut), Merritt, Upshaw, Gweneth Bean (debut), Steven Cole (debut), Laciura, Glassman, Prey. 9/24 at 8:30: Donizetti's *L'Elisir d'Amore,* Ralf Weikert conducting (debut); Sona Ghazarian (debut), Upshaw, Bergonzi, Schexnayder, Fissore. 9/25 at 8: *Otello;* same as 9/21. 9/26 at 2: *Manon;* same as 9/22. 9/26 at 8: *Ariadne auf Naxos;* same as 9/23. 9/28 at 8: *L'Elisir d'Amore;* same as

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9/24. 9/29 at 8: *Otello;* same as 9/21 except, Justino Diaz will sing Iago.

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 9/22 at 8: Puccini's *Madama Butterfly,* Pallo conducting; Holleque, Rose, Grayson, Wangerin, Green. 9/23: no performance. 9/24 at 8: Puccini's *Turandot,* Boncompagni conducting; Kelm, Spacagna, West, Doss, Parcher. 9/25 at 8: Argento's *Casanova* (in English), Bergeson conducting; Munro, Walker, Marsee, Castle, Nolen, Smith, Willson. 9/26 at 2: Verdi's *La Traviata,* Morgan conducting; Rolandi, Beudert, Burchinal. 9/26 at 8: J. Strauss' *Die Fledermaus* (in English), Pallo conducting; Munro, Peterson, Cousins, Baerg, Parcher, McKee, Billings, Harrold, McBride. 9/27 at 1: Mozart's *Le Nozze Di Figaro,* Bergeson conducting; Davis, Dobish, Bunnell, Wexler, Parcher. 9/27 at 7: Puccini's *Tosca,* Siciliani conducting; Roark-Strummer, Absalom, Patrick. 9/29 at 8: Argento's *Casanova* (in English), Bergeson conducting; Munro, Walker, Marsee, Castle, Nolen, Smith, Willson.

Other

AMATO OPERA— Gomes's *Salvator Rosa.* 319 Bowery (228-8200). 9/25, 26 at 7:30; 9/27 at 2:30. $12.

LA CALISTO, by Francesco Cavalli. Opera at the Academy production, directed by David Alden, conducted by Paul Echols, designed by Donald Eastman. This is the New York premiere of Jennifer Williams Brown's musical edition. 419 Lafayette St. (677-8960). 9/22, 24, 25, 29, 10/1, 3 at 8. $25.

MADAMA BUTTERFLY, by Puccini. The Opera Stage, professional workshop of the Brooklyn Lyric Opera, directed by Norman Myrvik. Holy Name Auditorium, Amsterdam Ave. and 96th St. (718-837-1176). 9/27 at 3. $5.

LAMPAS OPERATIC VIGNETTES EXTRAORDINAIRE—Highlights from Verdi's *Otello.* Christ and St. Stephen's Church, 120 W. 69th St. (787-3362). 9/22, 29, 10/6 at 7:45. $7.

LA CORTE DE FARAON, a Spanish zarzuela that retells the biblical story of Joseph and Potiphar's wife. Repertorio Espanol, 138 E. 27th St. (889-2850). 9/25, 26 at 8; 9/27 at 3. $16.

THE GYPSY BARON, by Johann Strauss. The 3-act comic opera is performed by the Delaware Valley Opera. St. Michael's Hall, 225 W. 99th St. (222-2700). 9/26 at 8. $6.

DANCE

Feld Ballet

JOYCE THEATER—9/29. Tickets $25–$200. Gala opening night performance of the Feld Ballet. Dances include: *The Consort, A Dance for Two, Embraced Waltzes.* Children from the New School for Ballet will perform a section from *The Jig is Up* and do a technique demonstration.

Other

ELINORE COLEMAN DANCE ENSEMBLE—Journey to the Other Side; Journey to the Other Side: Part II (premiere). Live musical scores by Bryan Carrott Ensemble, Valerie Naranjo Mirimba Quartet. DIA Art Foundation, 155 Mercer St. (219-3177), 9/25 at 8. $9.

JAPANESE BUTOH DANCE—Post-war dances from Japan. The Asia Society, 725 Park Ave. at 70th St. 9/29, 30 at 8. $20.

LINDA AUSTIN—Premiere of two new works: *Forge, Onset.* Space 122, 150 First Ave. and 9th St. 9/25–27 at 9. $8.

MAKING WAVES—Performances aboard the Staten Island Ferry. Today: Elise Long and Spoke the Hub Dancing/Sachiyo Ito and Company. On the ferries from Manhattan at 2, 3; from S.I., at 2:30, 3:30. Free with fare.

THRONE DANCE THEATRE—Three premieres: *Dinosaurs' Desires, Shadow Dance, Musical Muses.* Nikolais/Louis Choreospace, 33 E. 18th St. (679-2546). 9/25, 26 at 8. 9/27 at 3. $10–$25.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–6. Br Sat.–Sun. 7 a.m.–5. D daily 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRAND ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

KANSAS CITY STOCKYARDS—148 Chamber St. bet. W. Broadway and Greenwich St. (285-0728). Casual. American. Spcls: Angus New York sirloin, grilled Norwegian salmon with mustard sauce, fresh pasta daily. Res. sug. L Mon.–Fri. 11:45–4. D Mon.–-Sat. 5–10:30. Ent. Tue.–Sat. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St. (608-3980). Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Sat. to midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous. Res. sug. Open for L and D Mon.–-Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I-M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

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ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

ROMA NOVA—166 E. 33rd St. (683-8027). Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and

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garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free parking with D 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cer

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velles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAPITO—21 W. 17th St. (645-2160). Casual. Italian. Spcls: fettuccine gorgonzola, Capizza, sauteed veal and grilled eggplant in brandy and thyme sauce. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(M)** **No Credit Cards.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6–midnight. Pre-theatre D 5–6:45. **(M)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Dress opt. French. Spcls: endive au Roquefort, gigot d'agneau, foie de veau. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10:30. Private parties for 20–40.**(M)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave. (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th–51st Sts. (759-8439; -5933). Dress opt. French. Spcls: saucisse de canard, ris de veau, cotes d'agneau. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–10:30. Pre-fixe D 5–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. *Szechuan/Hunan. Spcls: sliced veal Hunan style,* tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CAFE DE NICE—56 W. 56th St. (586-7812). Casual. French. Spcls: duck in Grand Marniere sauce, poulet Nicoise, rabbit in white wine sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, MC, V.**

CAFE 43—147 W. 43rd St. (869-4200). Casual. American/French. Spcls: Coho salmon, chicken with marsala wine, tournedos of beef with shallot and chive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Pre-theatre D 5–9. After-theatre D 9–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole

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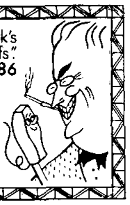

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meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon-11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L and D. Private parties. Free parking 6-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theatre D 5:30-6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th-55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.-Fri. noon-3. D Mon-Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1 a.m.Private parties for 10-200. Free parking from 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Fri. 6-10:30, Sat. 5-10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6-10. Cocktails from 5. Complete D. Pianist Fri.-Sat. 6-midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** **AE.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.-Fri. 11:45 a.m.-3. Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat 6-midnight. S Mon.-Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udon-suki, lobster-gusokuni. Res. sug. L Sun.-Fri. noon-2:30. D daily 5:30-10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.-Sat. 6-10:30. Closed Sun. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4. D daily 6-11:45. After-theater menu 10:30-12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: *sea scallops in basil sauce, médaillons of* veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

ANATOLIA—*1422 Third Ave., bet. 80th and 81st Sts.* (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. Br Sun. noon–3. **(M)** **AE, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—*1390 Second Ave., at 72nd St.* (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

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CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes amères. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. S 10:30–12:30 a.m. with chamber music. Private parties. **(M)** **No credit cards.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARTELL'S—1469 Third Ave., at 83rs St. (861-6110). Casual. French/continental. Spcls: medallions of tenderloin with two pepper sauces, envelope of sole with spinach and mushroom mousse, hamburger. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat.

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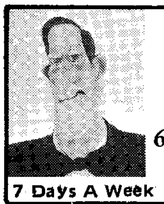

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ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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OTHER EVENTS

FAIRS, FESTIVALS, AND A REGATTA—Eat, drink, and be merry for the festival season is here once again! And speaking of festivals, here's the "granddaddy" of them all, the **Third Avenue Festival,** Third Ave. from 68th Street–93rd Street, 9/27, 11 a.m.–7 p.m. (rain date, 10/4). See "Morris the Cat," members of the New York Knicks basketball team, clowns, street performers, and an animal farm; enjoy country music, the All-City Marching Band, rock groups, comedy, and raffles; and if there's any time left in the day you can "eat to your heart's desire" at the hundreds of food booths . . . Further down in Manhattan, the **10th and Stuyvesant Streets Block Association Fair,** will be held 9/26, 11 a.m.–7 (rain date, 9/27) in the St. Marks Historic District, East 10th and Stuyvesant Sts. between Second and Third Aves. There will be antiques, collectibles, live blues music, food, and a silent auction . . . If you happen to be in the Central Park area don't forget that the **Eighth Annual Street Fair,** sponsored by the North West Central Park Multiblock Association, swings into full gear, 9/26 (rain date, 9/27), 11 a.m.–6, from 100th St. to 106th St. on C.P.W. Vendors will offer a wide variety of handcrafted items, collectibles, new and used books, clothing, cosmetics, plants, toys, and of course food, glorious, food—of all kinds! In addition, the block between C.P.W. and Manhattan Ave. will be used only for children's activities including games, storytelling, contests, and treats . . . And while we're on the topic of children, the Union Square Park Community Coalition will present a **Street Carnival,** at 17th Street in Union Square Park, on 9/27; from 1–3, there will be face painting, a unicyclist clown, and a fortune teller; at 2, acrobats, storytelling, and Chinese Sword Dancing; at 3, Katie Kehrig will demonstrate Orgami; at 3:30, the Rod Young Puppets will present a show to "tickle your funnybone"; and at 4, there will be pony rides; also on the agenda are music, a cake sale, food, and children's games; and it's important to note that children from local welfare hotels will be invited to participate free of charge . . . But don't feel left out if you're not "into" pony rides because Union Square will have a festival for adults too! On 9/27, 11 a.m.–6 (rain date, 10/4) at Union Square West (14th–17th Sts.) the first annual **WBAI/FM Outdoor Fall Festival** welcomes everybody to celebrate the fall season with artisans, antique exhibitors, the Amato Opera Theatre Company, the Duplex Cabaret, food, and more . . . But if you happen to be in the mood for "name dropping," you might want to "drop" by Symphony Space, Broadway at 95th St. for the season **Kickoff Jamboree,** 9/27, 2–7, and enjoy performances and reminiscences by special celebrity guests in the theater; see Estelle Parsons, The Paper Bag Players, Anne Meara, Jerry Stiller, Fritz Weaver, Morgan Freeman, and many more of the "who's who" of show business; and it's all free! If you happen to get hungry, however, food vendors will be peddling their "goodies" in front of the theater all afternoon . . . "All Aboard, Mates," for the **Schooner Beer Regatta,** 9/26 at 11 a.m. in the waters of New York Harbor at the South Street Seaport Museum. The Regatta will be raced in two fleets, schooners and yachts, and will begin off Pier A at the foot of Manhattan. The entry fee per boat is $30, and includes two tickets to the Regatta Dinner held on the ship *Wavertree* at the Seaport. Tickets are available for the spectator boat, *De Witt Clinton,* which leaves from Pier 16 at 10:30 a.m. and returns at 2:30 p.m. $18; children, $15. 669-9416.

THE BOROUGHS AND BEYOND—The Kings Bay YM-YWHA Health and Physical Education Dept. will be holding its annual **Health Fair,** 9/27, 10 a.m.–2:30, at the Kings Bay Y, 3495 Nostrand Ave. corner of Ave. V in Brooklyn. The fair will include blood pressure screenings, urine and anemia testing, and lectures on AIDS, Alzheimer's Disease, back problems, and more. $ 2 per person . . . And for all you dedicated browsers (and buyers) out there, the Shorefront YM-YWHA of Brighton-Manhattan Beach, 3300 Coney Island Ave., Brooklyn will present a **Fall Flea Market** on 9/27, 9 a.m.–4:30. Choose from thousands of items for you and your family. Call 718-646-1444 for further information . . . Also, on 9/27, (rain date, 10/4) 11 a.m.–5, the **Annual Emelin Theatre Street Fair**, will take place at Library Lane, in Mamaroneck, New York (914-698-0098). Enjoy street performers, music, food, and crafts. $1 (suggested donation) . . . And here's something very special for all the historians out there, **The Clinton Hill Fall 1987 House Tour,** 9/27, noon–5. Starts at the mansion at 324 Clinton Ave., Clinton Hill, Brooklyn (718-789-0958). See Clinton Hill, one of Brooklyn's best preserved examples of 19th-century architecture. Enjoy elegant brownstones, townhouses, Victorian mansions, and converted Grand Hotel apartments. The tour will also focus on Pratt Institute with a midpoint refreshment stop st the Community Art Show, Schafler Gallery, on the Pratt Campus. $8.

REVELS AND CAUSES—Join Jake "Body by Jake" Steinfeld on 9/22, 5:30 p.m.–7:30 p.m. for **Jake's Reebok/Big Brothers Fitness Challenge** on Central Park's Great Lawn. Participants will be teamed up with a Little Brother or Little Sister in a 50 meter obstacle course that will involve climbing, jumping, running, and push-ups. $10 (donated to the Big Brothers organization). Call 730-0680 for further information . . . 9/25, 26 at 8 p.m.: **The New York Firefighters Burn Center Foundation,** will stage a production of Rodgers and Hammerstein's *South Pacific* at Colden Center for the Performing Arts at Queens College, Flushing, N.Y. The cast is drawn from the families of firefighters and proceeds will benefit the Firefighters Foundation and the Burn Center. $8–$12 (212-379-1900) . . . 9/27 at 8 p.m.: **A Lecture by Jackie Mason,** with Barry Slotnick, Emil Cohen, amd Rabbi Bernard Maza. Enjoy an evening of Jewish perspective on humor and tradition at The Town Hall, 123 W. 43rd St., $25–$100, (840-2824). Benefits The Simon Wiesenthal Center . . . Begin the fall season in a "bazaar" way at the **15th Annual Giant Bazaar** at the New York Public Library at Lincoln Center, 111 Amsterdam Ave. at 65th St., 9/27, 10:30 a.m.–5. Sift through books, magazines, scores, sheet music, libretti, records, and posters which are on sale from private donations and library collections. $3 (to benefit the Performing Arts Research Center). 870-1670 . . . And speaking of performing arts, the National Urban League will present **A Night of Stars,** 9/28 at 8 p.m., at Lincoln Center's Avery Fisher Hall. Join Bill Cosby, Smokey Robinson, Phil Donahue, Eartha Kitt, and others in this benefit salute to living legends. $25, $50. 310-9044.

THOUGHTS ON WORDS—The public has an opportunity to ask any questions it has about AIDS at a **Town Meeting—Question and Answer Session,** featuring Dr. Frank J. Lilly, a member of the Reagan Commission on AIDS, as well as five other notable professionals. 9/22, 6 p.m.–9 p.m. at Rockefeller University, Caspary Auditorium, York Ave. at 66th St. Free (reserve). 758-8739.

TOURS

THE GARMENT CENTER—A four hour tour with the Museum of the City of New York (534-1672; ext. 236). 9/27, before 11 a.m., meet at the main entrance of Macy's Herald Square, at 34th Street, for a walk that includes the Seventh Avenue manufacturing area, the heart of the garment district; also, examine the transition from the tenement sweatshops on the Lower East Side to the specialty trades of today. $10; lunch stop along the way (you buy your own).

FORT GREENE AND CLINTON HILL—A walking tour of historic brownstones, mansions, Fort Greene Park, and more, with the Brooklyn Historical Society. 9/27 at 1, meet at the corner of DeKalb Ave. and Flatbush Ave. Extension. $5 (reserve). Call 718-624-0890.

ASIA IN QUEENS—A guided walking tour of various Asian communities in the Flushing area sponsored by the Central Queens YM/YWHA and Queens College. 9/27, 10 a.m.–4. Call 718-268-5011 for fees.

ART DECO BUILDINGS—A tour by the Art Deco Society of New York (925-4946). 9/26, 2–5: "The Fabulous Fifties." Meet at the G. E. Building, 51st St. and Lexington Ave., to stop at the Waldorf-Astoria, the Swiss Center, the Rockefeller Center complex, the only remaining Automat building, and others; tour ends at 57th St. and Eight Ave. $7.

BEEKMAN PLACE AND SUTTON PLACE—Explore these two elegant enclaves where celebrities live. A walk with Adventure on a Shoestring (265-2663). 9/27 at 1, meet on NW corner of 51st St. and First Ave. $5.

MUNICIPAL ART SOCIETY—"Columbus Circle," a tour which includes a discussion of the area's history, monuments, and future role. 9/27, 1–4 (935-3960). $12.

NEW YORK WALK-ABOUT—9/26: **SoHo Historic District—New York's Left Bank;** meet at either 11 a.m. or 2 p.m., N.W. corner Spring St. and Avenue of the Americas. 9/27: **Greenwich Village—Echoes of the Past;** meet at 11 a.m. or 2, S.E. corner of W. 13th St. and Seventh Ave.. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends.) $6.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. Walking tours, on 9/27 at 11 a.m.: "Little Odessa by the Sea," a tour of the Brighton Beach area. $10; 9/27, 11 a.m.–3: "A September Day in Brooklyn Heights," a look at some of New York City's most fascinating architecture. $10; 9/27, 1–3:30: "West Village Walk and Theater Visit," a tour which traces the history of experimental theater in the Village. $10; 9/27, 1–4: "Queensboro Bridge and Long Island City," a tour of the Queensboro Bridge and the historical waterfront of Long Island City. $10; 9/29, 8 p.m.–11 p.m.: "Downtown Jazz in New York City," a tour of jazz clubs where musicians play nightly. $20.

LADY LIBERTY'S MELTING POT TOUR, via bus, with Guide Service of New York (408-3332), 9 a.m.–5:30, Sat. through Oct. Begins with a Staten Island Ferry Ride, and includes Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hassidic community, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register: $43 includes lunch in the East Village.

HARLEM GOSPEL—A five-hour visit, with Holidays in New York (765-2515), each Sun. in Sept. Start with a church service, then brunch at Sylvia's and a stop at the Studio Museum of Harlem to see the current show of black art. Learn about the architecture, changes, and history in the area. Meet at 10 a.m., at 10 Columbus Circle, N.W. corner of Broadway and W. 58th St. $25 includes admission, brunch, and a drink. Reserve.

CENTRAL PARK—9/27 at 2, meet at the Dairy, 64th St., mid-Park, north of Wollman Rink, for a walk and talk about literature and Central Park. Free; bring your own cookies and tea for a 3 p.m. snack.

SHOREWALKERS OF NEW YORK—9/27 at 10:30 a.m., meet at the benches at Hunt's Point Ave., station #6 IRT for a walk through Sound View to Bronx Botanical Gardens and the Bronx Zoo (5–6 miles); bring lunch. $3 contribution. Information on schedules: Shorewalkers, 241 W. 97th St., N.Y. 10025.

HUNGRY PEDALERS—Gourmet Bicycle Tour, 9/26 at 8:45 a.m.: "Little Italy of the Bronx" (no rain date). Visit shops in an old Italian neighborhood, an indoor herb farm in the South Bronx, and then the New York Botanical Gardens for a picnic (25 miles). Fee: $12, or $20 for two (you buy your own food). Meet at the Maine Monument, NE corner of Columbus Circle, 59th St. and CPW (595-5542 or 222-2243).

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 9/27, Van Cortlandt Park, Bronx.

GRAMERCY PARK—Join historian Andrew S. Dolkart, and explore Pre-Civil War residences, early apartment buildings, churches, and private clubs; sponsored by Marymount College Tarrytown. 9/26, 10:30 a.m.–12:30, meet at the N.W. corner of Park Avenue South and E. 22nd St. $15 (reserve). Call 914-631-3200, ext. 432.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 9/27 at 1, meet on S.E. corner of Park Ave. and 81st St., for a tour of landmarks, ethnic neighborhoods, and the East Side (3 miles); $1 (876-6688, nights before 10).

SPORTS

BASEBALL—***Mets:*** Shea Stadium, Flushing (718-507-8499). 9/23 and 24 at 7:35: vs. Montreal; 9/25 at 7:35 and 9/26, 27 at 1:35 vs. Pittsburgh. $6; $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 9/28–30 at 7:30: vs. Boston. $8.50, $10.

FOOTBALL—**Giants:** Giants Stadium, East Rutherford, N.J. (201-935-8222). 10/5 at 9: vs. San Francisco . . . **Jets:** 9/21 at 9 p.m.: vs. New England. Giants Stadium, East Rutherford, N.J. (421-6600). Sold out.

HARNESS RACING—Roosevelt Raceway, Westbury, L.I. for the fall meeting, through 10/14 (516-222-2000). 9/22 at 7:30: New York Sire Stakes #27 (2 year-old C & G Trot). Adults, $3; children and seniors, $2; Additional parking fee.

CHARITY GAMES—Franciscan Health Care Games, Madison Square Garden Arena (564-4400). 9/26 5-10 p.m.. See a volleyball game at 5 and a basketball game at 6:30 with celebrities challenging the Franciscan Health Care All-Star team. Celebrities participating include Franco Harris, Ruth Buzzi, Tony Randall, Dennis Quaid, Oscar Robinson and many more. $15.

WRESTLING—Madison Square Garden Arena (564-4400). 9/21 at 7:30. World Wrestling Federation professional matches. $8–$14.

HOCKEY—**Rangers** Madison Square Garden Arena (564-4400). 9/23 at 7:30 vs. New York Islanders in a pre-season game; 9/27 at 7:30: vs. Hartford in a preseason game. $10–$25.

POLO—Iroquois Brands-Frank Fox Memorial Polo Match, Conyers Farm Field, exit 31 off the Merritt Pkwy., Greenwich Ct. (203-622-9000, ext. 320 or 914-631-3200, ext. 334). 9/27 at 3. A polo match to benefit Marymount College; also, an optional buffet luncheon at 1 under the tent preceding the match. $15 (for the match only); $50 (includes luncheon). Must reserve.

STEPS—Mercedes Mile On Fifth Ave. 9/26 at 2: Starts at the Metropolitan Museum, Fifth Ave. at 82nd St. and finishes at Fifth Ave. and 62nd St. World-class participants include Mary Decker Slaney, Jose Luis Gonzales, Steve Scott, Maricica Puica, and Steve Ovett. Other running events will be held starting at noon and lasting throughout the day. Sponsored by the New York Road Runners Club (860-4455).

HORSE RACING—Belmont, for the fall meeting, through 10/19 (718-641-4700). Daily, except Tue.; post time, 1. $3, $5. Featured: 9/26, Turf Classic Invitational (WFA); 9/27, Ruffian Handicap.

CHILDREN

FUN WITH MUSIC AND DANCE—An afternoon of music, mime, and movement with audience participation. 9/27 at 1:30; 9/27 at 2:30: "Open House"—Enjoy demonstrations of instruments, voice, dance, art, and then have refreshments. Third Street Music School, 235 E. 11 St. (777-3240). Free.

AROUND THE WORLD IN 80 DAYS—The Jules Verne story told by puppets of all kinds. 9/27 and 1 and 3. The Puppetworks, Inc., 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

FUN TIME FOR TODDLERS—A day of fun including magic by George Schindler, face painting by Chuckles the Clown, Snoopy and Mickey Videos, and instructions on how to make Mickey and Snoopy cookies. 9/26, noon–2. Lord and Taylor, 424 Fifth Ave., 7th Floor (391-3344). Free.

CHILDREN'S THEATER—See two children's plays by the Little People's Theater Company. Every Sat. and Sun. at 1:30: *Humpty Dumpty Falls in Love;* at 3: *Sleeping Beauty.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve).

PARLEZ-VOUS FRANCAIS?—French lessons for toddlers taught by the Berlitz Language Center. 9/23 and 9/30 at 2. $15 for both sessions (reserve); FAO Schwarz, 767 Fifth Ave. (644-9400).

THE FUNZAPOPPIN' MAGIC SHOW—Magic with Michael Taubenslag. 9/27 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve).

CINDERELLA GOES DISCO!—See an updated version of this story, which includes audience participation. Every Sat. and Sun., at 1, 3, and 4:30, through October. South Street Seaport, American Nook and Cranny Theatre, 12 Fulton St. (797-9022). $3; adults, $5. Weekday group performances by special arrangement.

PUPPET THEATER—*Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. by the Papageno Puppet Theater at the West Side YMCA, 5 W. 63rd St. off C.P.W. (874-3297). $4 (reserve).

STAR IN A FAIRY TALE—Join Anne Pasquale and the Patchiddy Players for your favorite fairy tales and then star in one, complete with costumes, make-up, and music. 9/27 at 11 a.m. Eeyore's Bookstore, 2212 Broadway (586-1267). Free.

ALICE IN WONDERLAND—A zany musical version written by Barbara Schaap. 9/26, 27, and 10/4 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, NY (516-599-1982). $5 (reserve).

CHILDREN'S MUSICALS—*The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). $3

ALICE IN WONDERLAND—A new version of the classic tale by the Arena Players. Every Sat. and Sun. at 1, through 10/4. Second Stage Theatre, 296 Route 109, E. Farmingdale, N.Y. (516-293-0674). $4.

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 9/26 at 11 a.m.: *The Ugly Duckling* told by Diane Wolkstein and *The Duckling's Party* by the H.C.A. Storytellers. Free . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 9/26, 1–2:30: "Join the Weed Team!"—Come pull for the park in a weed tug-of-war; 9/27 at 2 and 3: "Sing Along." Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 9/26 at 1:30–3: "Spinning Tops and Wizgigs"—Make 19th-century toys with a visitor. Free.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 9/21 at 4: "The Singing Sword Hero Storytelling Program," a workshop featuring Chinese folk tales and legends with mandarin music and martial arts demonstrations at **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . 9/22 at 11 a.m.: "Storytelling," a program for ages 3–5 with Getchie Argetsinger at **Jefferson Market** branch, 425 Ave. of the Americas (243-4334) . . . 9/22 at 4: "The Town Mouse and the Country Mouse," a puppet show for children ages 3–7 at **Seward Park** branch, 192 E. Broadway (477-6770) . . . 9/23 at 3:30: "Puppetry Workshop," a program for children ages 6–12; also, 9/25 at 4: "Button Making Workshop," for children ages 8–12. Both programs at **Washington Heights** branch, 1000 St. Nicholas Ave. (923-6054).

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 9/26–27 at 1 and 3: "Shoe Box Puppet Theater"—Learn about traditional puppet theater and games, create a colorful stage, and also stick puppets; 9/26 at 2: "Punch and Judy"—Preston Foerder, the internationally renowned puppeteer, performs the classic puppet show. "Nature Area"—Collection of small animals to observe.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 9/27 at 1 and 3: "City Slabs"—Examine architectural models of New York, and mold your own clay model of a city building. 50 cents. Hours: Tue.–Fri. 10–5; Sat., Sun. noon–5:30.

Blue Note
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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 9/23: Julie Dukas Trio. 9/24: Keith Carroll Trio. 9/25: Bucky and John Pizzarelli. 9/27: Jon Jones Trio. 9/28: Doug Jordan Trio. 9/29: Alexander McCabe Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/27: Bobby McFerrin and Friends with Jack DeJohnette and John Scofield, Tue.–Sun. 9 and 11:30. 9/30–10/5: Stephane Grappelli. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/23: Buster Poindexter and His Banshees of Blue. 9/24, 25: Jan Garbarek Group featuring Eberhard Weber, Nana Vasconcelos, and Lars Jansson; Andy Narel Group. 9/26: "Four Of A Kind" featuring Christine Lavin, Patty Larkin, Archie Fisher and Garnet Rogers. 9/28: Paul Kelly and the Messengers. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/26: Harold Mabern and Jamil Nasser. 9/27: George Coleman and Harold Mabern. 9/28–10/3: Pianist Kirk Lightsey with Red Mitchell on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 9/27: The 29th Street Saxophone Quartet, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 9/28 at 8 and 10: Bucky and John Pizzarelli, Jr. 9/29–10/4: Clark Terry and Carrie Smith. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/25: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. 9/26: A Musical Tribute to Martin Mulvihill featuring Mike Rafferty. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/27: Ron Carter Quintet featuring Sir Roland Hanna. 9/28: Les Paul Trio. 9/29–10/4: Joe Pass. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 9/26: Hilton Ruiz. 9/27: Dom Salvador. 9/29, 30: Tardo Hammer. **Upstairs:** 9/25 at 8: Vanessa Campbell followed by Jon Rosen at 10, and Clare Bathe at 11:30. 9/26 at 8: Jim Dawson, followed by Cabaret at 9:30, 11, and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 9/23–26 from 10–3 a.m.: Singer Alicia Sherman with pianist Peter Madsen and Kiyoto Fujiwara on bass. Mon.–Fri. 5–10: Pianist Audrey Epstein. Sun. and Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 9/23, 30: Andy Stein Trio. 9/24: John Pizzarelli, Jr. Trio. 9/25: Ken Peplowski Trio. 9/26: Judy Barnett Trio. 9/28: Andy Tuck. 9/29: Joe Derise Duo. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 9/26: Pianist Vladimr Shafranov with Bob Cranshaw on bass. 9/27, 28: Pianist Harry Connick Jr. 9/29–10/3: Pianist Bill Mays with John Goldsby on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/10: Jazz/pop singer Mel Torme in *To Fred Astaire and Buddy Rich.* Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 9/23: Joe and Gene Calderazzo. 9/24: Ilene Kristen. 9/25, 26: Hiram Bullock. **AE, CB, DC, MC.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 9/23: Cha Cha Fernandez and the Slumblords; Wanda and the Way It Is. 9/24: Pam Johnson Band; Jam with Nerve Damage. 9/27: Nonny and the Onnies; Traci Blue. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 9/23: King of the Beat. 9/24: George Worthmore and the Divebombers. 9/25: Robert Ross Band. 9/26: Danny Draher Band. 9/27: Big Eric and the Budget Crunch. 9/28: Little Wigglewy. 9/29: David Keyes Band. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Howie Wyeth barrelhouse piano.Tue.: Big Nick Nicholas and his group. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 9/24, 25: Hooters plus special guest Rock and Hyde. 9/26: Del Fuegos. 9/29: The Fixx. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/23: The Mighty Few. 9/24: Jimi J and the X-ray. 9/25: Vivino, Holly and Bones. 9/26: Robert Ross Band. 9/27: Washington Square Weds! 9/28: The Tribble with Josh. 9/29: Sweetones. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 9/27: McCoy Tyner. 9/28: Gil Evans' Orchestra. 9/29–10/4: Art Blakey and the Jazz Messengers. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 9/26: Singer Jonette Alston. 9/29–10/3: Singer Linda Hopkins. Shows Tue. and Thu. 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 9/23: Stirby Still; Bureaucrats; Grease Monkeys. 9/24: The Iguanas; Of A Mesh. 9/26: Fire In The Kitchen. 9/27: Toasters. 9/28: The Cost of Living; The Singles. 9/29: Susan Rankin. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/25, 26 at 9: Political Comedy with Randy Credico, Barry Crimmins, and Scott Blakeman. 9/28: The Fania All Star Six with Johnny Pacheco, Papo Luca, Ray Barretto, Roberto Roena, Bobby Valentin and Nicky Marrero. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/27: Milt Jackson with Mickey Roker on drums and Bob Cranshaw on bass. 9/28: Mel Lewis and the Jazz Orchestra. 9/29–10/4: Pianist Tommy Flanagan with George Mraz on bass and Al Foster on drums. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 9/28: Comedy Out of Control with Steve Solis, Jedda Jones and others. 9/30–10/4: The Dom Minasi Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 9/26: Jane Jarvis with Major Holley on bass. 9/27: Guitarist Gene Bertoncini with Michael Moore on bass. 9/28–10/3: Pianist Walter Norris with Lisle Atkinson on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 9/23, 24: John Cale with Chris Spedding and the Riffkings. 9/25: Tav Falco. 9/26: Big Twist and the Mellow Fellows. 9/27: Vernon Reid. 9/29, 30: Albert King. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 9/27: Comedian Barry Sobel. Shows at 9, plus Fri.–Sat. at 11:30. Every Sat. at 8: The Groundlings Comedy/Improvisation Troupe. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/27: Donald McEnry, Stanley Ullman, Hal Spear, Taylor Mason, Danny Curtis, and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 9/23,24: Magician Torkova and comedian Terry Day. 9/25, 26: Magician/comedian Johnny Ace Palmer and comedian Peter Kougasian. 9/29: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/27: Jack Simmons, Dwayne Cunningham, Henriette Mantel. Sun.–Thu. at 9, Fri. at

8:30 and 11:30, Sat. at 9 and midnight. 9/29–10/4: Steve Skrovan, Warren Thomas, and Steve Trilling. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 10/17: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 9/27: Bob January Orchestra alternating with Emilio Reyes Orchestra. 9/27, 10/4 from 6–10: Vince Giordano and the Nighthawks. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/23: Sugar Minott. 9/24: Baba Olatunji. 9/25, 26: Gato Barbieri. 9/29, 30: Celia Cruz. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Singer-pianist Arthur Siegel. Through 10/3, Tue.–Sat. at 9: Singer Lonette McKee. Through 10/3, Thu.–Sat. at 11: Singer Carl Anderson. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. *Bittersuite - songs of experience,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease. Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. 9/23 at 8: Denis Hyland; Stephen Potosky at 10. 9/24 at 8 and 10: Gerry Dieffenbach. 9/27 at 8: Elliot Meyers; Joan Barnhill at 10. 9/29 at 8, 10 and midnight: Mr. Ruby Rims. **No credit cards.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** Every Wed.–Sat. at 9: *The World of Wallowitch,* musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/23: Barbara Lea with pianist Wes McAfee. 9/24: Buddy Barnes with special guest Trudy Richards. 9/25: Betty Rhodes with pianist Chris Bankey. 9/26: Dolly Dawn with pianist David Lahm. 9/27: Nancy Harrow and Sir Roland Hanna. 9/28: Wes McAfee Duo. 9/29: Claiborne Cary with pianist Buddy Barnes. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PANACHE—149 E. 57th St. (935-0244). 9/24 at 8: Partners: Sue and Anne. 9/25 at 8: Gene Ziegler. 9/26 at 8: Ellyn Harris; Nicole Bartone at 11. 9/27 at 7: Schizophrenic Love. 9/28 at 8: Jimmy Gonzalez. 9/29 at 6:30 and 9:30: Katherine Wise. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 11/7: Montgomery, Plant and Stritch, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 11/21: Charles St. Paul, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen: (354-4414). One-man Orchestra, Mike Cossi sings and plays every Mon.–Sat. from 7–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Elyse Moore plays Thu.–Sat. at 6 and 9:30, Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through September: Pianist Rob Schneiderman with Mike Formanek on bass play Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Daniel Nye. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO HIGHLIGHTS

Wed. Sept. 23

3:00/WNCN—Bach: Trio Sonata in d; **R. Strauss:** Capriccio, Op. 85: Introduction for String Sextet.

3:30/WNYC—David Hykes and the Harmonic Choir: Voices on the Wind.

4:00/WQXR-AM/FM—Fauré: *Dolly Suite;* **Vivaldi:** Guitar Cto. in D.

5:00/WNCN—Finzi: Eclogue for Piano and String Orch.; **Durante:** Cto. for Strings and Continuo in A, "La Piazza."

6:00/WNCN—Praetorius: Terpsichore; **Lalo:** *Le Roi d'Ys:* Ov.

7:00/WQXR-AM/FM—Mozart: Qnt. in c.

8:00/WNYC—"John Coltrane Birthday Tribute."

WQXR-AM/FM—"Caramoor Festival."

8:05/WQXR-AM/FM—Tchaikovsky: *The Maid of Orleans:* Entr'acte:"Bohemian Dance" and "Dance of the Buffoons."

9:00/WNCN—Nielsen: Sym. No. 6, "Sinfonia semplice"; **Vivaldi:** Cto. for Mandolin in C.

Thu., Sept. 24

3:00/WQXR-AM/FM—Paganini: Guitar Qt. No. 12 in a; **Sibelius:** *Four Legends from the Kalevala,* Op. 22.

WNYC—Stravinsky: *Suite After Pergolesi;* **Martin:** *Petite Symphonie.*

4:00/WQXR-AM/FM—Tippett: *Suite for the Birthday of Prince Charles.*

5:00/WNCN—Leclair: Sonata for 2 Violins in e, Op. 3, No. 5; **Ponchielli:** Capriccio for Oboe and Piano.

6:00/WNCN—A. & G. Gabrieli: Canzon and Ricercare; **Liszt:** *Tarantelle di Bravura.*

7:00/WQXR-AM/FM—"Ensembles of the Philharmonic." Live from Merkin Concert Hall.

8:00/WNYC—"Frick Collection Concerts." Louis Bagger, harpsichord. **Frescobaldi:** Toccatas and Capriccios; **Couperin:** *Pièces de Clavecin;* **Muffat:** Passacaglia in g; **C.P.E. Bach:** Sonata in E-Flat, Op. 49, No. 5.

8:05/WQXR-AM/FM—Mozart: Sym. No. 39 in E-Flat; **Poulenc:** Piano Cto.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." James Levine, piano, and the Vienna Chamber Ensemble. John Rubinstein, host. **Schubert:** Qnt. in A, "Trout."

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Fri., Sept. 25

3:00/WNCN—Leclair: *Scylla et Glaucus:* Suite; **Sibelius:** *Malinconia,* Op. 20.

WNYC—Cage: *Freeman Etudes,* I-V.

4:00/WQXR-AM/FM—Schroter: Piano Cto. No. 3 in C; **Copland:** "An Outdoor" Ov.

5:00/WNCN—Schumann: *Gesänge der Frühe,* Op. 133; **Butterworth:** *English Idylls.*

6:00/WNCN—Bruch: Fantasy for 2 Pianos, Op. 11.

7:00/WQXR-AM/FM—R. Strauss: Cello and Piano Sonata in F.

8:00/WNCN—Rheinberger: Cto. for Organ, Strings, and 3 Horns in F, Op. 137; **Haydn:** Sonata for Piano No. 60 in C.

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Bach: Suite No. 4 in D; **Barber:** Cto. for Piano and Orch.

9:00/WNCN—Beethoven: Qt. No 12 in E-Flat, Op. 127; **C.P.E. Bach:** Variations on "Folies d'Espagne."

9:06/WQXR-AM/FM—The San Francisco Orchestra. Herbert Blomstedt, conductor; pianist Andre Watts. **Lidholm:** *Kontakion for Orchestra;* **Liszt:** Piano Cto. No. 2 in A; **Tchaikovsky:** Sym. No. 4 in f.

Sat., Sept. 26

10:00 a.m./WNCN—Bach: *Art of the Fugue,* Nos. 1–6; **Beethoven:** Sonata for Piano No. 13 in E-Flat, Op. 27.

WNYC—Schubert: Serenade; **Chopin:** Piano Sonata No. 2.

10:04 a.m./WQXR-AM/FM—Piano Personalities. Abbey Simon. **Mendelssohn:** *Variations Sérieuses;* **Ravel:** *Gaspard de la nuit.*

11:00 a.m./WNCN—Delius: Cto. for Piano for Piano in c.

11:04 a.m./WQXR-AM/FM—Handel: *Teseo:* Ov.; **Mozart:** Sym. No. 4 in C.

11:05 a.m./WQXR-AM/FM—Berlioz: *Symphonie fantastique;* **Turina:** *La Procession del Rocio.*

12:00/WNCN—Rodrigo: Concert Serenade for Harp and Orch.; **Lalande:** *Symphonies for the King's Supper:* First Caprice.

1:00/WNCN—Khachaturian: Cto. for Piano; **Chopin:** Waltz in A-Flat, Op. 42.

12:05/WNYC—Korn: *Siesta;* **Peng:** *Strong and Loyal Su Wu.*

WQXR-AM/FM—Bach: Suite; **Tchaikovsky:** Piano Cto. No. 1 in b-flat.

2:00/WNYC—"American Music Before 1925."

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Giordano:** *Andrea Chénier* (Domingo, Scotto, Milnes, Nat'l. Phil. Orch./Levine).

5:00/WNCN—Weber: Sonata for Piano No. 2 in A-Flat, Op. 39.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Rosamunde Quartet. **Mozart:** Qt. in C, "The Hunt"; **Janacek:** Qt. No. 1 in c.

6:00/WNCN—Schubert: Introduction and Variations for Flute and Piano in e, Op. 160.

7:00/WNCN—Stravinsky: Sym. in Three Movements; **Sibelius:** *Rakastava,* Op. 14.

8:00/WNCN—Torroba: Cto. de Mlaga; **Haydn:** Cto. for Horn No. 1 in D.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Andrew Davis, conductor; pianist Emanuel Ax. **Schuman:** *New England Triptych;* **Mozart:** Piano Cto. No. 25 in C; **Brahms:** Sym. No. 4 in e.

9:00/WNCN—"Saturday Night Opera." **Giordano:** *Andrea Chénier* (Caballé, Ludwig, Pavarotti, Nucci, Nat'l. Phil. Orch./Chailly).

Sun., Sept. 27

10:00 a.m./WNCN—"Classic Guitar." **Rózsa:** Sonata for Guitar, Op. 42; **Boccherini:** Guitar Qnt. in d.

WNYC—Mendelssohn: "Calm Sea and Prosperous Voyage" Ov.

11:00 a.m./WNCN—R. Strauss: Suite for 13 Wind Instruments in B-Flat, Op. 4.

WNYC—"Rameau/Shostakovich Birthday." Rameau played by Marcelle Meyer and others; Shostakovich played by Richter and others.

12:00/WNCN—Haydn: Qt. in F, Op. 77, No. 2; **Korngold:** Sonata for Piano No. 1 in d.

1:00/WNCN—Milwaukee Smphony Orchestra. Zdenek Macal, conductor; pianist Alexander Toradze. **Dvořák:** "Carnival" Ov.; **Beethoven:** Cto. for Piano No. 5 in E-Flat, Op. 73, "Emperor."

WNYC—Ravel: *Daphnis et Chloë.*

1:04/WQXR-AM/FM—Haydn: Flute Cto. in D.

3:00/WNCN—Ravel: Cto for Piano in G; **Schumann:** Sym. in g, "Zwickau."

3:04/WQXR-AM/FM—The New York Philharmonic. Giuseppe Sinopoli, conductor. **Gabrieli:** "Canzon primi toni"; Sonata pian e forte; **Byrd:** *The Earl of Oxford's March;* **Schumann:** Violin Cto. in d; **R. Strauss:** *Also Sprach Zarathustra.*

4:00/WNCN—Bach: Brandenburg Cto. No. 5 in D; **Britten:** "Simple" Sym., Op. 4.

6:00/WNCN—Schubert: Qt. No. 10 in E-Flat, Op. 125.

7:00/WNCN—Tchaikovsky: *Francesca da Rimini,* Op. 32.

8:00/WNCN—Dvorák: Qt. in F, Op. 96, "American"; **Vaughan Williams:** Cto. Grosso.

WNYC—"After Eight." With Nancy Shear.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Gluck:** *Iphigénie en Tauride* (Montague, Aler, Allen, Lyons Opera Orch. and Chorus/Gardiner).

9:00/WNCN—Schumann: Sym. No. 2 in C, Op. 61; **Purcell:** Ov. in g.

Mon., Sept. 28

3:00/WNCN—Mozart: Sonata for 2 Pianos; **Stravinsky:** *Petrouchka:* 3 Scenes.

WNYC—Hindemith: *Meditation,* "Nobilissima Visione."

4:00/WQXR-AM/FM—J. C. Bach: Sinfonia Concertante in A; **Fauré:** Barcarolles: Nos. 11, 12, and 13.

5:00/WNCN—Boyce: Sym. No. 7 in B-Flat; **Medtner:** *Fairy Tales,* Op. 26, Nos. 1–4.

6:00/WNCN—Warlock: *Capriol Suite;* **Vivaldi:** *Four Seasons:* "Summer," Op. 8, No. 2.

8:00/WNYC—St. Louis Symphony Orchestra. Leonard Slatkin, conductor; cellist Lynn Harrell. **Strauss:** *Till Eulenspiegel's Merry Pranks;* **Tower:** *Silver Ladders;* **Dvorak:** Cello Cto. in b..

8:05/WQXR-AM/FM—M. Haydn: Sym. No. 19 in C; **Shostakovich:** Piano Cto. No. 2.

9:00/WNCN—Gershwin: Cto. for Piano in F; **Mozart:** Sym. No. 32 in G, "Overture in the Italian Style."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra.

Tue., Sept. 29

3:00/WNCN—Scriabin: Preludes; **Haydn:** Divertimento in f.

WNYC—Weill: *Mahagonny Songspiel.*

4:00/WQXR-AM/FM—Haydn: Trumpet Cto. in E-Flat; **Schumann:** Five Pieces in Folk Style, Op. 102: No. 4, 1, and 3.

5:00/WNCN—Finzi: Nocturne, Op. 7, "New Year Music."

6:00/WNCN—Wagner: *Lohengrin:* Prelude to Act I; **Vivaldi:** Cto. for Oboe, Strings, and Continuo in B-Flat.

7:00/WQXR-AM/FM—Beach: Piano Qnt. in f-sharp.

8:00/WNCN—Bach: Brandenburg Cto. No. 5 in D; **Vieuxtemps:** Cto. for Violin No. 5 in a, Op. 37.

WNYC—"Netherlands Concert Hall." Concertgebouw Orchestra. Bernard Haitink, conductor. **Britten:** *War Requiem.*

8:05/WQXR-AM/FM—Schumann: Piano Cto. in a; **Bax:** *Tintagel.*

9:00/WNCN—Beethoven: Piano Trio No. 5 in E-Flat, Op. 70, No. 2; **Arban:** Fantasie Brillante.

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra. Charles Dutoit, conductor; violinist Gidon Kremer. **Beethoven:** Sym. No. 1 in C; **Berg:** Violin Cto.; **Schumann:** Sym. No. 4 in d.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

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M **CINEMAX**
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304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of the new fall season, schedules are subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *New Jersey Now*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
13 *French in Action*
M Fri.: *British Rock*
Tue.: **Movie:** *Hurry Sundown*
S Mon.: **Movie:** *For Heaven's Sake*

6:05 a.m.
M Mon.: **Movie:** *The Ladies' Man*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Scooby Doo*
13 *Captain Kangaroo*
H Wed.: *The Frog Prince*
M Thu.: **Movie:** *Reprisal!*
S Wed.: **Movie:** *Except for Me and Thee*
Fri.: **Movie:** *The Hideaways*
Tue.: *The Concert Stages of Europe*

6:35 a.m.
H Mon.: *The Velveteen Rabbit*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Spiral Zone*
13 *Instructional Television* (concludes at 10 a.m)
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *Paddington Goes to School*
Fri., Tue.: *Seabert*
Mon.: *Soupman*
M Wed.: **Movie:** *Back to School*
Fri.: **Movie:** *Diane*
S Tue.: **Movie:** *Bill Cosby Himself*

7:30 a.m.
2 *Morning Program*
5 *He-Man*
9 *Jetsons*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
S Mon.: *The Tale of Peter Rabbit*

8:00 a.m.
5 *Thundercats*
9 *Bugs Bunny*
11 *Teddy Ruxpin*
21 *Sesame Street*
H Wed.: **Movie:** *Agnes of God*
Thu.: **Movie:** *Maxie*
Fri.: **Movie:** *Another Woman's Child*
Mon.: **Movie:** *Mandela*
Tue.: **Movie:** *A Hero Ain't Nothin' but a Sandwich*
M Thu.: **Movie:** *White Nights*
Mon.: **Movie:** *The Great Bank Hoax*
S Thu.: *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"
Mon.: **Movie:** *The Turning Point*

8:30 a.m.
5 *My Little Pony*
9 *Beverly Hills Teens*
11 *Ghostbusters*
M Tue.: **Movie:** *Let Us Live*
S Wed.: **Movie:** *Once Bitten*
Fri.: *Aladdin and His Magic Lamp*

9:00 a.m.
2 *The Judge*
4 *The Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 Wed.–Fri.: *The Munsters*
Mon., Tue.: *Rhoda*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Wed.: **Movie:** *Angel and the Badman*
Fri.: **Movie:** *Baby the Rain Must Fall*
S Thu.: *The Temptations and the Four Tops*
Tue.: *The Almost Royal Family*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Slim Cooking*
11 *F-Troop*
31 *Body Electric*
M Mon.: **Movie:** *Marlowe*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
13 **Special:** *Bork Confirmation Hearings*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *Bronco Billy*
Thu.: **Movie:** *Mussolini: The Decline and Fall, Part I*
Fri.: **Movie:** *Mussolini: The Decline and Fall, Part II*
Tue.: **Movie:** *Fast Forward*
M Tue.: **Movie:** *Sherlock Holmes and the Secret Weapon*
S Wed.: **Movie:** *The Hasty Heart*
Thu.: **Movie:** *The Comedians*
Fri.: **Movie:** *Lady L*
Mon.: **Movie:** *The Story of Will Rogers*
Tue.: **Movie:** *The Gold of Naples*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Sanford and Son*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan: The Living Tradition*
Tue.: *State of the Arts*
H Mon.: **Movie:** *Test of Love*
M Thu.: **Movie:** *Period of Adjustment*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Sanford and Son*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Eat Well, Be Well*
Mon.: *Under Exercise*
Tue.: *Body Pulse*
M Wed.: **Movie:** *Champagne for Two*
Fri.: **Movie:** *Head Office*

11:30 a.m.
4 *Win, Lose, or Draw*
5 *Too Close for Comfort*
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *Homestretch*
Thu.: *Adam Smith*
Fri.: *Equal Justice*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Fri.: *Behind the Scenes*
M Mon.: **Movie:** *Born Free*
Tue.: **Movie:** *The Rose Cafe*
S Tue.: **Movie:** *Electric Dreams*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *The Health Century*
Thu.: *Banjo's Australia*
Fri.: *Pope John XXIII*
Mon.: *Complete Gilbert and Sullivan*
Tue.: *America by Design*
H Wed.: **Movie:** *Mandela*
Thu.: **Movie:** *Tribute*
Fri.: **Movie:** *The Man With One Red Shoe*
Mon.: **Movie:** *Remo Williams: The Adventure Begins*
Tue.: **Movie:** *Players*
S Wed.: **Movie:** *The Turning Point*
Fri.: **Movie:** *Bill Cosby Himself*
Mon.: **Movie:** *Rock and Rule*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Current Affair*
7 *Loving*
11 Wed.: **Movie:** *The Band Wagon* (1953). Fred Astaire.
Thu.: **Movie:** *The Courtship of Eddie's Father* (1963). Glenn Ford, Ron Howard.
Fri.: **Movie:** *The Long, Long Trailer* (1954). Lucille Ball.
Mon.: **Movie:** *Welcome to Hard Times* (1967). Henry Fonda.
Tue.: **Movie:** *The Flying Tigers* (1942). John Wayne.
M Wed.: **Movie:** *A Patch of Blue*
Thu.: **Movie:** *Oliver's Story*
Fri.: **Movie:** *Ivanhoe*
S Thu.: **Movie:** *Rock and Rule*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: The Adventures of Sherlock Holmes II*
Thu.: *Upstairs, Downstairs*
Tue.: *Masterpiece Theatre: All for Love*
M Mon.: *Animals Are Beautiful People*
Tue.: **Movie:** *Murphy's Romance*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *Wildlife With Wolfgang Bayer*
H Fri.: **Movie:** *Morons From Outer Space*
S Mon.: *The Temptations and the Four Tops*
Tue.: **Movie:** *Bill Cosby Himself*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
13 **Special:** *Bork Confirmation Hearings* (concludes at 5:30)
31 Wed.: *Rare Silk*
Thu.: *We the People*
Fri.: *The Adams Chronicles*
Mon.: *The Constitution: That Delicate Balance*
Tue.: *William McLaughlin and the Kansas City Symphony*
H Thu.: **Movie:** *Test of Love*
Mon.: **Movie:** *Right of Way*
Tue.: **Movie:** *Dreamchild*
M Thu.: *High School Video Yearbook*
S Wed.: **Movie:** *Except for Me and Thee*
Thu.: **Movie:** *Electric Dreams*
Fri.: **Movie:** *The Hideaways*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Smurfs*
H Wed.: *How to Raise a Street-Smart Child*
M Wed.: *Album Flash*
Thu.: **Movie:** *Strange Invaders*
Mon.: **Movie:** *If Ever I See You Again*
S Mon.: **Movie:** *Illegal*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Bravestarr*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Fri.: **Movie:** *The Truth About Alex*
M Wed.: **Movie:** *Restless Natives*
Fri.: **Movie:** *Show Boat*
Tue.: **Movie:** *Hollywood Ghost Stories*

3:30
5 *Flintstones*
11 *G.I. Joe*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: **Movie:** *Rappin'*
Thu., Tue.: **Movie:** *In Search of a Golden Sky*
S Tue.: *The Concert Stages of Europe*

4:00
2 *Superior Court*
4 *Donahue*
5 Wed.–Fri.: *Ducktales*
Mon., Tue.: *Real Ghostbusters*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
9 *Barnaby Jones*
11 *Bionic Six*
21 *Sesame Street*
H Mon.: *The Elmchanted Forest*
Fri.: *Prince's All-Star Rock Concert*
M Thu.: *Original Max Headroom*
S Wed.: *The Concert Stages of Europe*
Thu.: *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"
Fri.: **Movie:** *Teacher, Teacher*
Mon.: *The Tale of Peter Rabbit*

Tue.: **Movie:** *Blind Sunday*

4:30
2 *People's Court*
5 Wed.–Fri.: *Real Ghostbusters*
Mon., Tue.: *Ducktales*
11 *Jem*
31 Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *Wooster Square*
M Wed.: **Movie:** *Stalag 17*
Thu.: *Artie Shaw*
Mon.: **Movie:** *Cry Rape!*
Tue.: **Movie:** *The Red Badge of Courage*
S Wed.: **Movie:** *Kid Colter*
Mon.: **Movie:** *For Heaven's Sake*

5:00
2 4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Good Times*
21 *Sesame Street*
31 Wed.: *Y.E.S. Inc.*
Thu.: *American Interest*
Fri.: *Great Decision '87*
Mon.: *Innovation*
Tue.: *Body Electric*
H Wed.: *The Frog Prince*
Thu.: **Movie:** *Remo Williams: The Adventure Begins*
Fri.: **Movie:** *Victory*
Tue.: *How to Raise a Street-Smart Child*
M Fri.: *British Rock*
S Thu.: *The Lilith Summer*
Tue.: *The Almost Royal Family*

5:30
2 News
5 *Facts of Life*
11 *Gimme a Break*
13 *Square One TV*
31 *City Comment*
H Mon.: **Movie:** *Another Woman's Child*
S Thu.: *The Emperor's Nightingale*
Fri.: **Movie:** *Aladdin and His Magic Lamp*

5:45
31 *News From City Hall*

Weeknights, September 23–25 and 28–29

WED., SEPT. 23

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Image Teens: Peer Pressure*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Fast Forward*

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Sherlock Holmes and the Secret Weapon*
S **Movie:** *Once Bitten*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *The Oldest Rookie*
4 *Highway to Heaven*
5 **Movie:** *The French Connection* (1971). Gene Hackman.
7 *Perfect Strangers*
9 News
11 *Keys to Success*
21 *National Geographic Special:* "Treasures From the Past." Features a group of inspired individuals who restore artifacts from the past.
31 *We the People:* "Free to Believe"
H **Movie:** *Mandela*
M **Movie:** *Back to School*
N **Movie:** *Dust*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Milwaukee
13 *Glasnost at Glassboro: An Artistic Summit*
S *It's Garry Shandling's Show*

9:00
2 **Special:** *The Equalizer*
4 *A Year in the Life*
7 **Premiere:** *Hooperman*
9 **Movie:** *Battle of the Bulge* (1966). Part I of II. Henry Fonda.
13 21 *Born Again: Life in a Fundamentalist Baptist Church.* Examines church life in a Massachusetts community; also, the minister's views on women, divorce, and his approach to teaching the Bible.
31 *Australian Movie of the Week*
S **Movie:** *The Turning Point*

9:30
7 **Premiere:** *Slap Maxwell*

10:00
4 *St. Elsewhere*
5 News
7 *Dynasty*
M **Movie:** *The Hollywood Knights*
N **Movie:** *The Quiet Earth*

10:30
13 *Minnie Evans's Paintings*
21 *Summer's End*
31 *Banjo's Australia.* Biography of Andrew Barton Paterson, Austalia's foremost poet and balladeer.
H *On Location*

11:00
2 4 7 11 News
5 *Late Show*
9 *Carol Burnett*
13 *Independent Focus*
21 *Monty Python*
S **Movie:** *The Happy Hooker Goes to Washington*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 News
21 *TV Classics: The Goldbergs*
31 *Wildlife With Wolfgang Bayer*
H **Movie:** *Wild Geese II*

11:35
M **Movie:** *Teachers*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *The Great Wallendas* (1978). Lloyd Bridges.
9 *Cannon*
11 *The Honeymooners*
13 *Doctora*
21 *Long Island Report*
N **Movie:** *Himatsuri*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
11 *Star Trek*
21 *Nova*

12:40 a.m.
2 **Movie:** *Crisis at Sun Valley* (1978). Bo Hopkins.
S **Movie:** *The Texas Chainsaw Massacre Part 2*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
13 *Never the Twain*

1:25 a.m.
H **Movie:** *Born American* (cc)
M **Movie:** *I Love You, Alice B. Toklas*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Sam Cade* (1972). Glenn Ford.
9 *Home Shopping Ovenight*
11 *Twilight Zone*

2:25 a.m.
S **Movie:** *The Fly*

2:30 a.m.
4 *Matchmaker*
7 **Movie:** *Rendezvous Hotel* (1979). Edward Winter.
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Follow the Leader* (1944). Joan Marsh.
13 *Nature*
M **Movie:** *Lust in the Dust*

3:15 a.m.
H **Movie:** *Nights in White Satin*

3:30 a.m.
4 *Ben Casey*

4:00 a.m.
13 *Innovation*

4:05 a.m.
5 *I Love Lucy*
S **Movie:** *The Hasty Heart*

4:15 a.m.
7 *Safari to Adventure*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *One Step Beyond*
13 *Mystery!: The Adventures of Sherlock Holmes*
M **Movie:** *The Hit*

5:00 a.m.
11 *One Step Beyond*
H **Movie:** *The Awakening*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Glasnost at Glassboro*

5:50 a.m.
S **Movie:** *Kid Colter*

THU., SEPT. 24

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *New York's Master Chefs*
31 Italian programming (concludes at 8)

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Hurry Sundown*
S **Movie:** *Valley Forge*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*
H **Movie:** *Maxie*
S *The Temptations*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 **Premiere:** *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *Osterman Weekend* (1983). Burt Lancaster.
7 *Sledge Hammer!*
9 News
11 **Movie:** *The Diary of Anne Frank* (1980). Melissa Gilbert.
21 *Automania:* "Transports of Delight." Explores the role of the car in popular culture, including movies, songs, paintings, and sculpture.
31 *Dark Shadows*
N **Movie:** *Belizaire the Cajun*
S **Movie:** *Joy of Sex*

8:30
4 *A Different World*
7 *The Charmings*
9 *Entertainment Tonight*
13 *New Images of Aging*
21 *This Old House*
31 *Dark Shadows*

9:00
2 **Special:** *Wiseguy*
4 *Cheers*
7 **Movie:** *Ghostbusters* (1984). Bill Murray.
9 **Movie:** *Battle of the Bulge* (1966). Part II of II. Robert Ryan. (Part I, Wed., 9/23 at 9.)
13 *Heritage: Civilization and the Jews*
21 *Mystery! The Adventures of Sherlock Holmes*
31 *Masterpiece Theatre: All for Love*
H **Movie:** *Jo Jo Dancer, Your Life Is Calling*
M **Movie:** *To Live and Die in L.A.*

9:30
4 *Night Court*

9:35
S *Best of Bizarre*

10:00
2 **Premiere:** *Knots Landing*
4 **Special:** *Unsolved Mysteries*
5 11 News
13 *Health Century*
21 *Masterpiece Theatre: All for Love*
31 *Mystery!: The Adventures of Sherlock Holmes II*
N **Movie:** *Cruising*
S **Movie:** *Beverly Hills Cop*

10:30
9 *Benny Hill*
11 News

11:00
2 4 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Jazz Tonight*
21 *Monty Python*
31 *Video Music Box*
H *Inside the NFL*
M **Movie:** *Dead-End Drive-In*

11:10
7 News

11:30
2 *Night Heat*
4 *Tonight Show*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*

11:40
7 *Nightline*

12 MIDNIGHT
5 *Taxi*
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
H *Warning: Food May Be Hazardous to Your Health*
N **Movie:** *Alfie*
S **Movie:** *Choose Me*

12:10 a.m.
7 **Movie:** *Three on a Date* (1978). June Allyson.

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *National Geographic*
H **Movie:** *Krush Groove*
M **Movie:** *Cut and Run*

12:40 a.m.
2 **Movie:** *Deadly Weekend* (1975). Lloyd Bridges.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
S **Movie:** *Illegal*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Sweet Ride* (1968). Tony Franciosa.
9 *Home Shopping Overnight*
11 *Twilight Zone*
M *High School Video Yearbook*

2:05 a.m.
H **Movie:** *Thunder Alley*

2:30 a.m.
4 *Matchmaker*
7 **Movie:** *The Million Dollar Face* (1981). Tony Curtis.
11 *Lifestyles of the Rich and Famous*
13 *Profiles of Nature*

2:35 a.m.
M **Movie:** *Creator*

3:00 a.m.
4 *New Record Guide*
13 *Health Century*

3:15 a.m.
S **Movie:** *Hardbodies*

3:30 a.m.
4 *Ben Casey*
11 **Movie:** *Mr. Muggs Rides Again* (1945)

3:50 a.m.
H **Movie:** *Re-Animator*

4:00 a.m.
13 *Innovation*

4:20 a.m.
5 *I Love Lucy*

4:25 a.m.
M **Movie:** *The Groove Tube*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Adams Chronicles*

4:50 a.m.
S **Movie:** *Electric Dreams*

5:00 a.m.
11 *One Step Beyond*

5:20 a.m.
H **Movie:** *Jo Jo Dancer, Your Life Is Calling*

5:30 a.m.
4 *Getting in Touch*

7 *Morning Stretch*
11 News
13 *Currents*

FRI., SEPT. 25

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
M **Movie:** *Shanghai Express*

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*
H *Inside the NFL*
S **Movie:** *Bill Cosby Himself*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Pittsburgh
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 **Special:** *Dallas*
4 *Rags to Riches*
5 **Movie:** *Tarzan the Ape Man* (1981). Bo Derek.
7 *Full House*
11 **Movie:** *Vampire* (1979). Jason Miller.
21 *Nature:* "The Flowing Oasis." The Nevada desert where wildlife flourishes despite the hardships.
31 *Washington Week in Review*
H **Movie:** *Night of the Creeps*
M **Movie:** *Missing in Action*
N **Movie:** *A Wedding*

8:30
7 *I Married Dora*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
4 *Miami Vice*
7 *Max Headroom*
13 *Great Performances: Wagner Part II*
21 *American Masters:* "Unanswered Prayers: The Life and Times of Truman Capote." The genius of writer Capote is explored in this film which reflects both the light and dark sides of his life and work.
S *Gallagher's Overboard!*

9:30
H **Movie:** *The Fly*

10:00
2 **Premiere:** *Beauty and the Beast*
4 *Private Eye*
5 11 News
7 *20/20*
13 *Design*
21 *Haute Couture: The Great Designers.* Looks at world renowned designers who dictate the fashions of the day including Yves St. Laurent, Valentino, Chanel, and Christian Dior.
31 *Bespoke Overcoat*
M **Movie:** *Reform School Girls*
S *Brothers*

10:15
N **Movie:** *Jonah Who Will Be 25 in the Year 2000*

10:30
9 11 News
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Three on a Match* (1932). Bette Davis.
21 *Wall $treet Week*
31 *Video Music Box*
S **Movie:** *P.O.W. the Escape*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *Washington Week*
H **Movie:** *The Park Is Mine*

11:40
M **Movie:** *Emmanuelle IV*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Bunny O'Hare* (1971). Bette Davis.
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*

12:06 a.m.
13 *One on Every Corner*

12:15 a.m.
N **Movie:** *The Book of Mary and Hail Mary*

12:30 a.m.
2 **Movie:** *The Night Stalker* (1974)
4 *David Letterman*
5 *WKRP in Cincinnati*
21 **Movie:** *Bluebeard* (1944). John Carradine.
S **Movie:** *Stripper*

1:00 a.m.
5 **Special:** *MTV Passport—Billy Joel and Duran Duran*
9 *Joe Franklin Show*
11 *Run Away With the Rich and the Famous*
13 *Never the Twain*

1:05 a.m.
M **Movie:** *Ninja III: The Domination*

1:15 a.m.
H **Movie:** *Sleepaway Camp*

1:30 a.m.
4 *Friday Night Videos*
11 News
13 *MacNeil/Lehrer*

1:40 a.m.
2 *Win, Lose, or Draw*

1:45 a.m.
7 News

2:00 a.m.
9 **Movie:** *Gypsy Moths* (1969). Burt Lancaster.
11 *Hit City*

2:10 a.m.
2 *Win, Lose, or Draw*
S **Movie:** *Thunder Alley*

2:15 a.m.
7 **Movie:** *The Fountainhead* (1949). Gary Cooper.

2:30 a.m.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
2 **Movie:** *Man Trouble* (1975). Lee Grant.
M **Movie:** *The Vals*

2:45 a.m.
H *Inside the NFL*

3:00 a.m.
4 *Matchmaker*
5 **Movie:** *McCloud: New Mexican Connection* (1977). Dennis Weaver.
11 **Movie:** *Mr. Muggs Steps Out* (1943). Leo Gorcey.
13 *Film on Film*

3:30 a.m.
4 *New Record Guide*

3:45 a.m.
H **Movie:** *The Protector*

4:00 a.m.
4 *Minneapolis Sounds of Music*
9 **Movie:** *Dominique* (1979). Cliff Robertson.
13 **Movie:** *Jack London* (1943). Susan Hayward.
S **Movie:** *Teacher, Teacher*

4:20 a.m.
M **Movie:** *Rich and Famous*

4:30 a.m.
5 *I Love Lucy*
7 *The Avengers*
11 *One Step Beyond*

4:45 a.m.
2 *Newmakers*

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:25 a.m.
H *Prince's All-Star Rock Concert*

5:30 a.m.
7 *Greatest Sports Legends*
11 News
13 *Civil Ceremonies*
S *It's Garry Shandling's Show*

MON., SEPT. 28

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *The Slender Thread*
S **Movie:** *The Turning Point*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Portrait of a Showgirl* (1982). Lesley Ann Warren.
7 *MacGyver*
9 News
11 **Movie:** *Anzacs: The War Down Under* (1984). Part I of II. Paul Hogan.
21 *Only One Earth.* Travels to Senegal, Mexico, and Scotland where development is ruining the environment and the way of life for the people who live there.
31 *America by Design.* Five-part series about the people and events that have shaped the way America looks.
H **Movie:** *The Fly*
M **Movie:** *Only When I Laugh*
N **Movie:** *Bliss*
S *The Temptations and the Four Tops*

8:30
2 **Premiere:** *Everything's Relative*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Assault and Matrimony* (1987). Michael Tucker.
7 **Football:** Denver vs. Cleveland (concludes at midnight, approx.)
9 **Movie:** *Young Love, First Love* (1979). Valerie Bertinelli.
13 *The Adams Chronicles*
21 *Nature of Things.:* "Muscle Fibres"
31 *Masterpiece Theatre: Tales of Beatrix Potter*
S **Movie:** *Teachers*

9:30
2 *Designing Women*

10:00
2 *Cagney & Lacey*
5 11 News
13 **Special:** *American Masters—The Algonquin Round Table: The Ten-Year Lunch.* Celebrates the legendary wits who lunched daily at New York's famous Algonquin Hotel during the 1920s; the core group included Dorothy Parker, Robert Benchley, Harold Ross, Edna Ferber, and five other celebrated intellectuals.
21 *Health Century*
H **Movie:** *Mandela*
M **Movie:** *Class*
N **Movie:** *Kaos*

10:30
11 News

11:00
2 4 News
5 *Late Show*
9 *Simon & Simon*
11 *Odd Couple*
13 *America by Design*
21 *Monty Python*
S **Movie:** *Prizzi's Honor*

11:30
2 *Hunter*
4 *Best of Carson*
11 *The Honeymooners*
21 *TV Classics*

11:40
M **Movie:** *Some Kind of Hero*

12 MIDNIGHT
5 *Taxi*
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature*
21 *Long Island Report*

12:20 a.m.
H **Movie:** *Shadow Play*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Carol Burnett*
21 *Nature*

12:40 a.m.
2 **Movie:** *Sweet Revenge* (1977). Stockard Channing.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *X-15* (1961). Charles Bronson.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:10 a.m.
N **Movie:** *Shadows of Our Forgotten Ancestors*

1:15 a.m.
S **Movie:** *Hardbodies*

1:20 a.m.
M **Movie:** *Richard Pryor Here and Now*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Mad Bull* (1977). Alex Karras.
9 *Home Shopping Overnight*
11 *Twilight Zone*
H **Movie:** *Re-Animator*

2:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*
13 *Profiles of Nature*

2:55 a.m.
S **Movie:** *The Texas Chainsaw Massacre Part 2*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Ride the High Country* (1962)
13 *Nova*
M **Movie:** *Dead-End Drive-In*

3:10 a.m.
7 News

3:30 a.m.
4 *Ben Casey*
H **Movie:** *Born American*

3:40 a.m.
7 *Branded*

4:00 a.m.
5 *I Love Lucy*
13 *Innovation*

4:10 a.m.
7 *Safari to Adventure*

4:30 a.m.
4 *Ben Casey*
7 *Avengers*
13 *Design*
M **Movie:** *Flashpoint*

4:45 a.m.
S **Movie:** *Rock and Rule*

5:00 a.m.
11 *One Step Beyond*

5:20 a.m.
H **Movie:** *The Fly*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *American Interests*

TUE., SEPT. 29

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *Innovation:* "Mapping Our Worlds"
31 Italian programming (concludes at 8)
H **Movie:** *Birch Interval* (cc)
M **Movie:** *Desert Bloom*
S **Movie:** *The Hideaways*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Woodpeckers"

8:00
2 **Premiere:** *Jake and the Fat Man*
4 *Matlock*
5 **Movie:** *American Hot Wax* (1978). Jay Leno.
7 *Who's the Boss?*
9 News
11 **Movie:** *Anzacs: The War Down Under* (1984). Part II of II. Paul Hogan. (Part I., Mon., 9/28 at 8.)
21 *Nova:* "Hole in the Sky"
31 *Dark Shadows*
H **Movie:** *Dream Lover*
M **Movie:** *The President's Analyst*
N **Movie:** *Ran*
S **Movie:** *Half Moon Street*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation*
31 *Dark Shadows*

9:00
④ *J.J. Starbuck*
⑦ *Moonlighting*
⑨ **Movie:** *QB VII* (1974). Part I. Ben Gazzara.
⑬ *Nova*
㉑ *We the People:* "What Price Equality?" Cases in Yonkers, New York, where the court has found the school district guilty of discrimination against minorities.
㉛ *Shoestring*

9:30
Ⓢ **Movie:** *Choose Me*

10:00
② *Law and Harry McGraw*
④ *Crime Story*
⑤ ⑪ News
⑦ *Thirty Something*
⑬ *We the People*
㉑ *National Geographic Special*
㉛ *The Two Ronnies*
Ⓗ **Movie:** *Fast Forward* (cc)
Ⓜ **Movie:** *Armed and Dangerous*

10:30
⑪ News
㉛ *Veeck: A Man for Any Season.* Portrait of the sports showman who owned several different baseball teams.

11:00
② ④ ⑦ News
⑤ *Late Show*
⑨ *Simon & Simon*
⑪ *Odd Couple*
⑬ *Intercom*
㉑ *Monty Python*
㉛ *Video Music Box*
Ⓝ **Movie:** *A Wedding*

11:30
② *Diamonds*
④ *Tonight Show*
⑦ *Nightline*
⑪ *The Honeymooners*
㉑ *TV Classics*
Ⓜ **Movie:** *Missing in Action*
Ⓢ **Movie:** *Joy of Sex*

11:55
Ⓗ **Movie:** *Night of the Creeps*

12 MIDNIGHT
⑤ *Taxi*
⑦ **Movie:** *I Never Sang for My Father* (1970). Gene Hackman, Melvyn Douglas.
⑨ *Entertainment Tonight*
⑪ *Star Trek*
⑬ *The World at War*
㉑ *Long Island Report*

12:30 a.m.
④ *David Letterman*
⑤ *WKRP in Cincinnati*
⑨ *Carol Burnett*
㉑ *Only One Earth*

12:40 a.m.
② **Movie:** *An Uncommon Love* (1983). Barry Bostwick.

1:00 a.m.
⑤ *Archie Bunker's Place*
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*
⑬ *Never the Twain*

1:10 a.m.
Ⓢ **Movie:** *Beverly Hills Cop*

1:15 a.m.
Ⓜ **Movie:** *Sudden Death*
Ⓝ **Movie:** *Two English Girls*

1:25 a.m.
Ⓗ **Movie:** *Jo Jo Dancer, Your Life Is Calling*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*
⑬ *MacNeil/Lehrer*

1:50 a.m.
⑦ News

2:00 a.m.
② News
④ *Ask Dr. Ruth*
⑤ **Movie:** *Son-Rise: A Miracle of Love* (1979)
⑨ *Home Shopping Overnight*
⑪ *Twilight Zone*

2:20 a.m.
⑦ **Movie:** *Wuthering Heights* (1970). Timothy Dalton.

2:30 a.m.
④ *Matchmaker*
⑪ *Twilight Zone*
⑬ *Profiles of Nature*

2:50 a.m.
Ⓜ **Movie:** *Bolero*

3:00 a.m.
④ *New Record Guide*
⑪ **Movie:** *Home of the Brave* (1949). James Edwards.
⑬ *Disappearing World*
Ⓢ **Movie:** *The Happy Hooker Goes to Washington*

3:05 a.m.
Ⓗ **Movie:** *Torment*

3:30 a.m.
④ *Ben Casey*

4:00 a.m.
⑬ *Innovation*

4:05 a.m.
⑤ *I Love Lucy*

4:30 a.m.
④ *Ben Casey*
⑦ *The Avengers*
⑬ *America by Design*
Ⓗ **Movie:** *Thunder Alley*
Ⓢ **Movie:** *The Gold of Naples*

4:35 a.m.
Ⓜ **Movie:** *Trouble in Mind*

5:00 a.m.
⑪ *One Step Beyond*

5:30 a.m.
④ *Getting in Touch*
⑬ *Tony Brown's Journal*

5:55 a.m.
Ⓢ **Movie:** *The Hideaways*

Weekend, September 26–27

SAT., SEPT. 26

6:00 a.m.
④ *Joy of Gardening*
⑤ *Look at Me Now*
⑦ *World of Photography*
⑨ News
⑪ *Christian Science*
⑬ *Disappearing World*
Ⓢ **Movie:** *The Return of the Jedi*

6:30 a.m.
② *Patchwork Family*
④ *Abra Kadabra*
⑤ *World Tomorrow*
⑦ *Safari Adventure*
⑨ *Comic Strip* (concludes at 9 a.m.)
⑪ *Planet of the Apes*
Ⓗ **Movie:** *Old Enough*
Ⓜ *Chet Atkins*

7:00 a.m.
④ *Kidsongs*
⑤ *Sylvanian Family*
⑦ *Wildlife Adventure*
⑪ *Tom and Jerry*
⑬ *New Images of Aging*

7:30 a.m.
② *Young Universe*
④ *Hickory Hideout*
⑤ *Star Com*
⑦ *Davey and Goliath*
⑪ *Voltron*
⑬ *Open Mind*
Ⓜ **Movie:** *Restless Natives*

8:00 a.m.
② *Furrytail Theater*
④ *Gummi Bears*
⑤ *Lady Lovely Locks*
⑦ *Care Bears Family*
⑪ *Heathcliff*
⑬ *The Constitution*
㉑ *Money Management*
Ⓗ **Movie:** *Fast Forward* (cc)

8:30 a.m.
② *Might Mouse*
④ *Smurfs*
⑤ *Popples*
⑦ *Little Clowns of Happytown*
⑪ *Hee Haw*
Ⓢ **Movie:** *Betrayed*

9:00 a.m.
② *Muppet Babies I*
⑤ *Get Along Gang*
⑦ *My Pet Monster*
⑨ *Superman*
⑬ *Washington Week*
⑪ *Soul Train*
㉑ *American Adventure*
Ⓜ **Movie:** *Armed and Dangerous*

9:30 a.m.
② *Muppet Babies II*
⑤ *Gilligan's Island*
⑦ *Pound Puppies*
⑬ *One-on-One*

10:00 a.m.
② *Pee-wee's Playhouse*
④ *Fraggle Rock*
⑤ *Wrestling Challenge*
⑦ *Little Wizards*
⑨ *Buck Rogers*
⑪ *Solid Gold*
⑬ *Firing Line*
㉑ *The Constitution*
㉛ *Body Electric*
Ⓗ *Inside the NFL*

10:30 a.m.
② *Garbage Pail Kids*
④ *Alvin*
⑦ *Real Ghostbusters*
㉛ *Wooster Square*
Ⓜ **Movie:** *Chisum*
Ⓢ **Movie:** *The Iron Mistress*

11:00 a.m.
② *Popeye & Son*
④ *Alf*
⑤ *Dr. Science*
⑦ *Flintstone Kids*
⑨ *Wrestling Spotlight*
⑪ *Star Search*
⑬ *Tony Brown's Journal*
㉑ *Victory Garden*
㉛ *Square One TV*
Ⓗ **Movie:** *Sphinx*

11:30 a.m.
② *Teen Wolf*
④ *New Archies*
⑤ *New Monkees*
⑦ *Bugs Bunny*
⑬ *Adam Smith*
㉑ *New York's Master Chefs*
㉛ *Degrassi Junior High*

12 NOON
② *Storybreak*
④ *Foofur*
⑤ *World of Disney*
⑦ *Animal Crack-ups*
⑨ *America's Top Ten*
⑪ *Wrestling*
⑬ *G.E.D. Preparation*
㉑ *Gourmet Cooking*
㉛ *Eye on Asia*

12:30
② *Kid Video*
④ *I'm Telling*
⑦ **Golf:** Ryder's Cup
⑨ *Fan Club*
㉑ *This Old House*
Ⓜ **Movie:** *Stalag 17*
Ⓢ **Movie:** *Legal Eagles*

1:00
② *Young Universe*
④ **Special:** *Light Moments in Sports*
⑤ **Special:** *Dennis the Menace*
⑨ *New American Bandstand*
⑪ **Movie:** *The Beast Must Die* (1975). Calvin Lockhart.
⑬ **Football:** Cornell vs. Colgate
㉑ *Frugal Gourmet*
㉛ *Good Morning Asia*
Ⓗ *Girl on the Edge of Town*

1:30
② *Guinness Records*
④ *Wacky World of Sports*
㉑ *French Chef*
Ⓗ **Movie:** *Mandela* (cc)

2:00
② **Special:** Mercedes Fifth Avenue Mile
④ **Baseball:** To be announced
⑨ *Black Sheep Squadron*
㉑ *Joy of Painting*
㉛ *World TV Presents* (Chinese programming)

2:30
② **Football:** Ohio State vs. L.S.U.
㉑ *Magic of Oil Painting*
Ⓜ **Movie:** *The Dirty Dozen*
Ⓢ **Movie:** *Out of Africa*

3:00
⑤ **Movie:** *Yogi's Great Escape*
⑦ **College Football:** Nebraska vs. Arizona State
⑨ *Knightrider*
⑪ *Twilight Zone*
㉑ *Rod and Reel*

3:30
⑪ *Music Machine*
㉑ *Motorweek*

4:00
⑨ *A-Team*
⑪ *Puttin' On the Hits*
⑬ *Nova*
㉑ *Woodwright's Shop*
㉛ *All About TV*
Ⓗ **Movie:** *Quicksilver*

4:30
⑪ *New Gidget*
㉑ *This Old House*
㉛ *Cityscope*

5:00
④ *Fight Back*
⑤ *Mission: Impossible*
⑨ *A-Team*
⑪ *Webster*
⑬ *Innovation*
㉑ *Degrassi Junior High.* Offers a teen view on topics of significance to students including dating, peer pressure, friendship, drugs, alcohol, sexuality, and gossip.
㉛ *Japan*
Ⓜ *Chet Atkins*

5:30
④ *Heroes: Made in the U.S.A.*
⑪ *Bustin' Loose*
⑬ *Rhythms of Earth*
㉑ **Movie:** *Doctor Who*
㉛ *Looking East*
Ⓢ **Movie:** *Return of the Jedi*

6:00
② *The People*
④ News
⑤ *What's Happening Now?*
⑨ Wrestling
⑪ *Fame*
⑬ *Nature*
㉛ *Images/Imagenes*
Ⓗ **Movie:** *Fast Forward*
Ⓜ **Movie:** *Short Circuit*

6:30
② ④ News
⑤ *Small Wonder*
㉛ *In Black and White*

7:00
② ⑦ News
④ *Strictly Business*
⑤ *Three's Company*
⑨ *It's a Living*
⑪ *Tales From the Darkside*
⑬ *Newton's Apple*
㉑ *Blake's Seven*
㉛ *Computer Show*

7:30
② *D.C. Follies*
④ *Throb*
⑤ *M*A*S*H*
⑦ *New York Views*
⑨ *Mama's Family*
⑪ *Charles in Charge*
⑬ *Wild America*

8:00
② **Movie:** *Gunsmoke: Return to Dodge City* (1987). James Arness, Amanda Blake.
④ *Facts of Life*
⑤ *Werewolf*
⑦ *Once a Hero*
⑨ News
⑪ **Movie:** *Black Sunday* (1977). Robert Shaw.
⑬ *World at War*
㉑ *Man About the House*
㉛ *Upstairs, Downstairs*
Ⓗ **Movie:** *About Last Night*
Ⓜ **Movie:** *Armed and Dangerous*
Ⓝ **Movie:** *Sugar Baby*
Ⓢ **Movie:** *Tough Guys*

8:30
④ *227*
⑤ *Beans Baxter*
⑨ *House Calls*
㉑ *Keep It in the Family*

9:00
④ *Golden Girls*
⑤ *Down and Out in Beverly Hills*
⑦ **Movie:** *Splash* (1984). Tom Hanks.
⑨ **Movie:** *Leave 'Em Laughing* (1981). Mickey Rooney.
⑬ *Mystery!: The Adventures of Sherlock Holmes II*
㉑ *The Good Neighbors*
㉛ *Secret Agent*

9:30
④ **Preview:** *J.J. Starbuck*
⑤ *Karen's Song*
㉑ *Dad's Army*
Ⓜ *Original Max Headroom*

10:00
② **Preview:** *Jake and the Fatman*
⑤ News
⑬ *Film on Film*
㉑ *No Place Like Home*
㉛ *Blake's Seven*
Ⓗ *Comedy Hour*
Ⓜ **Movie:** *Sudden Death*
Ⓝ **Movie:** *28 Up*
Ⓢ *George Burns*

10:30
⑤ Sports
⑪ News
㉑ *Butterflies*

11:00
② ④ ⑦ News
⑤ **Movie:** *Das Boot* (1981). Jergen Prochnow.
⑨ *Benny Hill*
⑪ **Movie:** *Torpedo Run* (1958). Glenn Ford.
⑬ **Movie:** *Escape* (1940). Norma Shearer, Robert Taylor.
㉑ *Monty Python*
㉛ *Eye on Dance:* "Rhythm's the Name of the Game." Guests include Fred Strickler and Brenda Bufalino.
Ⓗ **Movie:** *The Road Warrior*
Ⓢ **Movie:** *Perfect Timing*

11:30
④ *Saturday Night Live*
⑦ News
㉑ **Movie:** *Three Smart Girls Grow Up* (1939). Deanna Durbin. Deanna sings her heart out once again and wins over everybody in sight!
㉛ *State of the Arts*
Ⓜ **Movie:** *Superfly*

11:45
② **Movie:** *D.C. Follies*
⑦ **Movie:** *Ants* (1977). Robert Foxworth.

12 MIDNIGHT
⑨ **Movie:** *Man of a Thousand Faces* (1957). James Cagney.

12:15 a.m.
② *Dom Deluise Show*
Ⓝ **Movie:** *Shivers*

12:35 a.m.
Ⓗ **Movie:** *F/X*
Ⓢ **Movie:** *Legal Eagles*

12:45 a.m.
② **Movie:** *Fools, Females, and Fun* (1976). Dick Sargent.
⑬ *Children's Storefront*

1:00 a.m.
④ *Showtime at the Apollo*
⑪ *Women's Wrestling*
⑬ *Monty Python*

1:10 a.m.
M **Movie:** *Bolero*

1:30 a.m.
13 *Monty Python*

1:45 a.m.
7 **Movie:** *Dragnet* (1969). Jack Webb.

1:50 a.m.
5 **Movie:** *Dark Passage* (1947). Humphrey Bogart.

2:00 a.m.
4 *Comedy Club*
11 News
13 **Movie:** *Santa Fe Trail* (1940). Errol Flynn.

2:25 a.m.
H **Movie:** *Wild Geese II*

2:26 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 *Sea Hunt*
9 **Movie:** *You Can't Cheat an Honest Man* (1939). W.C. Fields.
11 **Movie:** *Viking Queen* (1967). Don Murray.

2:40 a.m.
S *Best of Bizarre*

3:00 a.m.
2 News
4 *Ask Dr. Ruth*
M **Movie:** *Black Venus*

3:10 a.m.
S **Movie:** *Out of Africa*

3:30 a.m.
4 *Snicker Theater*

3:40 a.m.
7 **Movie:** *Seminole* (1953). Rock Hudson.

3:45 a.m.
2 **Movie:** *Funny Business* (1978). Walter Matthau.

3:50 a.m.
13 **Movie:** *The Son of Monte Cristo* (1940)

4:00 a.m.
9 **Movie:** *Zigzag* (1970). George Kennedy.

4:05 a.m.
5 *Love Your Skin*

4:20 a.m.
H **Movie:** *Quicksilver*

4:30 a.m.
11 *F-Troop*

4:40 a.m.
M **Movie:** *Armed and Dangerous*

5:00 a.m.
11 *Insight*

5:30 a.m.
4 *Music City U.S.A.*
7 *New York Views*
11 News
13 *Breaking Ground*

SUN., SEPT. 27

6:00 a.m.
4 *High School Sports Report*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *We the People*
S **Movie:** *My American Cousin*

6:15 a.m.
11 *Davey and Goliath*
H *Warning: Food May Be Hazardous to Your Health* (cc)

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Keys to Success*
11 *Christian Science*
M **Movie:** *Oliver's Story*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Gospel Hour*
13 *Sesame Street*
H *The Frog Prince*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
S *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock* (cc)
M **Movie:** *Shanghai Surprise*

8:30 a.m.
2 *Wall Street Journal*
5 *Sunday Mass*
7 *Showcase of Homes*
H *Seabert*
S *The Emperor's Nightingale*

9:00 a.m.
2 News
5 *McCreary Report.* News and public affairs program spotlighting the black community.
7 **Movie:** *Huckleberry Finn* (1975). Ron Howard.
11 *Voltron*
13 *Sesame Street*
21 *National Geographic Special*
H **Movie:** *The Slugger's Wife*

9:30 a.m.
4 *Meet the Press*
11 *Visionaires*
S **Movie:** *Dreams Lost, Dreams Found*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
9 *The Jetsons*
11 *Captain Power*
13 *Square One TV*
21 *Tony Brown's Journal*
M **Movie:** *How the West Was Won*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
7 *Business World*
9 *Bugs Bunny*
11 *National Geographic On Assignment*
13 *New Image Teens*
21 *Inside Albany*

11:00 a.m.
2 *Community*
4 *Visione*
5 **Movie:** *Tarzan and the Slave Girl* (1950). Johnny Sheffield.
7 *News Conference*
9 *Knightrider*
13 *Wonderworks*
21 *Washington Week In Review*
H **Movie:** *The Gig*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
7 *David Brinkley*
11 **Movie:** *Abbott and Costello in the Navy* (1941). Abbott and Costello.
21 *Wall $treet Week*
S **Movie:** *The Whoopee Boys*

12 NOON
2 *This Is NFL*
4 *Essence*
9 *Greatest American Hero*
13 *Washington Week*
21 *Adam Smith*

12:30
2 *NFL Today*
4 *NFL '87*
5 **Movie:** *Last Train From Gun Hill* (1959). Kirk Douglas.
7 **Golf:** Ryder's Cup
13 *Inside Albany*
21 *Wild America*
H *Warning: Food May Be Hazardous to Your Health*
M **Movie:** *Sweet Liberty*

1:00
2 **Football:** Giants vs. Miami
4 **Football:** New England vs. Washington
9 *This Week in Baseball*
11 **Movie:** *McHale's Navy* (1964). Ernest Borgnine.
13 *Great Performances*
21 *Nature*
H **Movie:** *Rappin'*
S **Movie:** *Period of Adjustment*

1:30
9 **Baseball:** Mets vs. Pittsburgh

2:00
13 *American Masters*
21 *Moyers*
31 *World TV Presents* (Chinese programming)

2:30
5 **Movie:** *The Osterman Weekend* (1983). Burt Lancaster.
H **Movie:** *Legal Eagles*
M **Movie:** *Back to School*

3:00
7 Tennis Festival
11 **Movie:** *High Society* (1956). Frank Sinatra, Grace Kelly.
13 *Complete Gilbert and Sullivan*
21 *The Collectors*
31 *Drum Corp International*
S **Movie:** *Tough Guys*

3:30
21 *Dining in France*

4:00
2 *NFL Post Game Show*
4 **Football:** Jets vs. Pittsburgh
21 *Great Chefs*

4:30
2 **Movie:** *Wheeler and Murdock* (1972). Jack Warden.
5 **Movie:** *Taps* (1983). George C. Scott, Timothy Hutton. A cadet leads follow students in an armed takeover of their military academy, in hopes that it will keep the school from being torn down; strong supporting cast.
21 *Justin Wilson's Louisiana Cookin'*
31 *World Chronicle*
H *Fraggle Rock*
M *High School Video Yearbook*

5:00
7 *Wild Kingdom*
9 *Buck Rogers*
11 *Fame*
13 *In Search of the Trojan War*
21 *Hometime*
31 *Hello Jerusalem*
H **Movie:** *Back to the Future*
M **Movie:** *Quarterback Princess*
S *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"

5:30
7 *Siskel & Ebert & the Movies*
21 *This Old House*

6:00
2 7 News
9 *Police Story*
11 **Movie:** *Nowhere to Run* (1978). David Janssen, Linda Evans.
13 *Victory Garden*
21 *Nova*
31 *U.S. Nippon Newscope*
S **Movie:** *Dreams Lost, Dreams Found*

6:15
31 *Business Nippon*

6:30
2 7 News
13 *This Old House*
M *Comedy Experiment*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *Disappearing World*
21 *I Would Be Called John: Pope John XXIII.* Charles Durning portrays Pope John XXIII, head of the Roman Catholic Church from 1958–1963, in this one-man show.
31 *Japanese Theatre*
H **Movie:** *Bronco Billy*
M **Movie:** *Under the Rainbow*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Married With Children*
7 *Spencer: For Hire*
9 *David Toma*
11 *Lifestyles of the Rich and Famous*
13 *Nature*
31 *Degrassi Junior High*
N **Movie:** *Himatsuri*
S **Movie:** *Extremities*

8:30
4 *My Two Dads*
9 *Face-off*
21 *Sister Adrian: The Mother Teresa of Scranton.* A portrait of Sister Adrian Barrett and her work helping the elderly and poor of Scranton, Pa.
31 *Teen Theatre.* Covers important teen issues through the use of dramatic and humorous sketches.

9:00
2 **Movie:** *The Law and Harry McGraw* (1987). Jerry Orbach.
4 **Movie:** *The Terminator* (1984). Arnold Schwarzenegger, Linda Hamilton. A cyborg is sent from the future to kill seemingly innocent women in this terrific action picture; Schwarzenegger at his best!
5 *Tracey Ullman Show*
7 *Dolly*
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Tale of Beatrix Potter*
21 *Explore.* The mysteries of Taoism and ancestor worship; also, the ancient traditions of Imperial China still followed today.
31 *William McLaughlin and the Kansas City Symphony*
H **Movie:** *The Slugger's Wife*
M **Movie:** *Shanghai Surprise*

9:30
5 *Mr. President*
9 *In Depth*
11 *The Jeffersons*
S **Movie:** *The Whoopee Boys*

10:00
5 11 News
7 *Buck James*
9 *Keys to Success*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *Other Prisoners.* A look at the Kentucky State Reformatory.
N **Movie:** *Mean Streets*

10:30
5 **Special:** Sports
9 *Meet the Mayors*
11 *At the Movies*

11:00
2 4 7 News
9 *Carol Burnett*
11 *Odd Couple*
13 *Thirteen Revisited*
21 *The Adams Chronicles*
H *On Location*
M *High School Video Yearbook*
S **Movie:** *9½ Weeks*

11:15
2 News

11:30
4 Sports
5 *9 to 5*
7 News
9 *World Tomorrow*
11 *The Honeymooners*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Hardcastle and McCormick*
5 *Mission: Impossible*
7 **Movie:** *Mask of Sheba* (1970). Inger Stevens, Walter Pidgeon. Jungle drama which mixes a search for missing safari members with angry tribesmen and a coveted gold statue.
9 *Dallas*
11 *Star Trek*
13 *Great Performances*
21 *Alive From Off Center.* An all-female percussion and vocal ensemble revive traditional African rhythms and combines them with contemporary sounds of Latin America.
H **Movie:** *Jagged Edge*
N **Movie:** *The Holy Innocents*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *NCTV*
5 *Kojak*
9 *Dallas*
11 *Tales From the Darkside*
13 *Design*
M **Movie:** *Scanners*
S **Movie:** *Half Moon Street*

1:30 a.m.
2 *Win, Lose, or Draw*
11 News

1:55 a.m.
H **Movie:** *Pray for Death*

2:00 a.m.
2 News
4 *Visiones*
5 *Naked City*
7 **Movie:** *The Miracle Worker* (1979). Melissa Gilbert, Patty Duke. Duke won a well-desrved Emmy Award as Anne Sullivan, Helen Keller's persistant young teacher. Gilbert is excellent as Helen Keller.
9 *Home Shopping Overnight*
11 **Movie:** *Mr. Music* (1950). Bing Crosby.
13 *Born Again*

2:30 a.m.
4 *First Estate*

2:35 a.m.
S *Gallagher's Overboard*

2:50 a.m.
M **Movie:** *I Love You, Alice B. Toklas*

3:00 a.m.
5 *Children's Fund*

3:30 a.m.
5 *Save the Children*
13 *Minnie Evans's Paintings*

3:35 a.m.
H **Movie:** *Legal Eagles* (cc)

3:45 a.m.
S **Movie:** *Beverly Hills Cop*

4:00 a.m.
7 *Guns of Will Sonnett*
11 *Twilight Zone*
13 *Innovation*

4:25 a.m.
M **Movie:** *Back to School*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*

5:00 a.m.
11 *One Step Beyond*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
S *Brothers*

5:35 a.m.
H *On Location*

NEW YORK TOWN AND COUNTRY PROPERTIES

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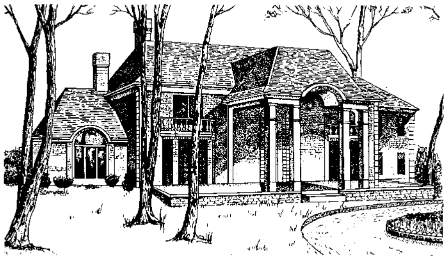

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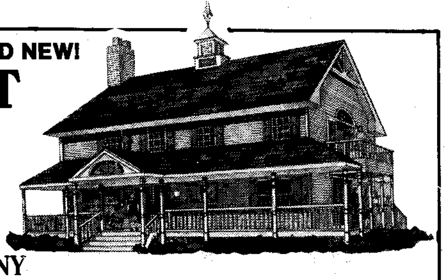

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COOPERATIVE/CONDO
Manhattan

A Jewel, Newly Renovated—Very spac 2 BR, 1 1/2 bth apt, prewar, lux, drmn, corner bldg, 2nd fl, super prime loc on West End ave, lrg LR, EIK. Unsold shares, no board approval needed, max financing allowed. Asking $345,000. Mt $900. 3 yrs guaranteed no increase. Call owner at 212-420-9055, 9am-6pm. Mr. Jacobs.

Studio/Chelsea—14x21, sep kit, south expo, beaut wood flr, elevator, drmn, laundry on flr. Very Safe. Mt $258. $125,000, neg. No brkrs, 212-673-6137.

E 83 & York/SPACIOUS STUDIO—24 hr drmn, c/a, marble bth, health club/ pool. $155K. Ownr 212-916-0940, M-F.

E 57—Lrg furn studio, min 1 yr, $1350/mo. Or sell $135K. 212-935-0960.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Luxury Triplex Penthouse—Between Battery Pk & Seaport. 3,000 sq ft of sunshine, atrium center, 2 MBRs, 2 1/2 bths, 5 walk-in clsts, den, library, eat-in French country kit, state-of-art appliances. Maint $2175. Asking $650,000. Owner 212-825-2208.

Continued on next page.

NEW YORK

TOWN AND COUNTRY PROPERTIES

COOPERATIVE/CONDO
Manhattan

Continued from previous page.

WASHINGTON HGTS
90% SPONSOR FINANCING
Thru Oct 15
Before you "Pack-In" Manhattan
Look At These Prices
1 BR's Fr $68,940
Totally Renovated Units Featuring: New Kitchens & New Double Pane Windows.
"Quality Apts At Very Reasonable Prices"
ROCKVIEW APARTMENTS
212-567-2500
Offering By Prospectus Only

2600' Lux Loft - Village/NOHO—3 BR, 2 bth, jacuzzi, bright SW expo, fl to ceil windows, open kit, unusual detail. Mt $740. Ask $775,000. Princ only 212-475-1915.

70's, East Lge 6 Rms/2 BRs+Md's

BEST PRE-WAR BUY

EXCLUSIVE. First offering! Unique pre-war home. Raised Gallery, drop LR 16x28 w/WBFPL, FDR 15x18, 2 huge Mstrs plus Md's. Exquisite details. High flr. Top bldg. Mint. Asks $800's. 50% fincg OK. For appt, call:

SUZANNE TURKEWITZ 212-415-0431
Residence 212-734-7102

L.B. KAYE ASSOCIATES

36th ST Bet Park & Lexington
CO-OP STUDIOS
FR. $110,000
Low Maintenance
Robert Corroon, Jr. 212-751-4620
Offering By Prospectus Only

COOPERATIVE/CONDO
Westchester

Perfect Duplex Penthouse
With Large Private Terrace
LR w/cathedral ceil, 3 BR, 3 bth, 2 fplc plus den, walk to Bronxville railroad. $275,000. 914-793-4687.

HOUSE
Manhattan

Gorgeous brick carriage house. Mint condition. Call:
212-867-7020

HOUSE
Brooklyn

Bklyn Hts Vic—14 rm, 4 bths, driveway, 15 mins NYC. $2800/mo. Option to buy. Call:Days 212-279-0756/Eves 718-638-4191

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC
CIRCA 1851
3 story Historic stone/gothic Scottish home with all orig details intact, double parlors, 5 fplcs, wide plank fl, 12 rms, 2 1/2 bths, private terr, owner transferred.
$425,000
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

COUNTRY PROPERTY
For Sale/Rent

Elegant Country Condo—Easy commute, 2 BR, 2 1/2 bth stone townhouse on 800 acre estate. Lake, pool, tennis, golf. 10 min to Croton-Harmon. 50 min to Manhattan. Avail now. $1600/mo. 914-762-4651.

Perfect Country Home—On 8 plus acres, 5 BR incls acres of woods and glorious mountain views. Southern Columbia County. By owner $285,000. 212-249-0965.

East Hampton Village—Nr Village Pond, cedar-shingled Cape Cod, patio, 3 BR, LR, fplc, den, FDR, eat-in kitchen, exc cond. $300K. Ownr 212-772-9036, wkdys, 9-5pm.

Smugglers Notch, Vermont—4 BR, 4 bth townhouse condo. Yr-round use. Skiing, tennis, pool, etc. Beautiful community. Income producing investment too. $135,000. Call weekdays, 9-5pm, 212-953-7744.

Autumn In The Catskills—2 1/2 Hrs NYC. 5 1/2 beautiful wooded acres, deeded rights to river, chance of a lifetime, won't last long. $19,500. $2,900 down, easy terms by owner, no prepayment penalty. Call Marie at 203-485-9159.

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BAVARIAN LODGE

2 ACRES OF PRIVACY

Enjoy panoramic view of lake while relaxing in front of a 2 sided frplc facing the LR & custom crafted kitchen. An open Oak staircase rises above a beamed ceiling to a balcony & entranceway to the MBR. There are 3 more bedrms & 2 1/2 baths, 1500 sq-ft of outside decking, T-shaped pier, 150' of private beach area plus much more. $325,000

SULLIVAN COUNTY REALTY
Main St. Livingston Manor, NY 12758

914-439-5220 Eves: 914-439-5624

Chesapeake Bay Beachfront, VA—2 BR townhse condo w/deck, 10 mins airprt, exc cond. $59,900. By appt, 212-956-3703.

TRAVEL

TOUR AND TRIP

EASTQUEST...For Offbeat Travelers
China, Tibet, Nepal, Burma, Thailand Bhutan. Free brochure. 212-406-2446.

Tribes of India Safari—3-9 Travellers, wildlife, temples, Taj Mahal, escorted. $3647, 11/30/87 16-day. 1988 trips! Collect, 203-245-1599. Far East Traveller, Inc.

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Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $250 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

INNS AND LODGES
New York

VILLAGE LATCH
Southampton's ultimate, romantic Inn! Mansion buildings. Tennis. Fireplaces. SPECIAL FALL RATES. **516-283-2160.**

INNS AND LODGES
NJ, MD, Del, PA, Wash DC

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Autumn Getaway Packages
The Sandpiper Hotel 201-449-6060.

RESORT
New York

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Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. TV, Color/cable, tennis. Fall mid-wk 3 days, $69. Shelter Island 11965. 516-749-2001.

RESORT
Rockies & The West

THE SPA IN THE HILLS
Texas' finest new spa and resort. Beauty treatments, massages, health, diet, fitness and pampering. Variety of packages avail. Call or write for our special introductory offers. 4611 Bee Cave Road, Dept NY, Austin, Texas 78746. **512-328-1226.**

VILLA/CONDO/APTS
The Islands

Time Share Avail Dec 26-Jan 2—Playa Dorada, Dominican Republic. 2 gorgeous apts. 1 slps 4 w/kitc, a/c. Other slps 4, a/c. All hotel amenities, incl pool, golf, tennis, beach, dine/bar. 212-654-2055 days M-F.

VILLA/CONDO/APTS
Mexico

ACAPULCO OCEANFRONT GEM
4 BR, studio, pool, servants, driver & van. Very favorable rates. **607-797-5573.**

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

VILLA/CONDO/APTS
Europe

ITALY * Select Villas & Apts—Avail in City, Seaside & Mtn resorts. Careful screening by American residing in Rome. CLQ-IV, 450 W. 44th St. NYC 10036.

VILLA/CONDO/APTS
Rockies & The West

Spacious Atmospheric Santa Fe Condo—Long/short rental. 2 BR, 2 bth, fplc, patio. $350 wk. Ownr, after 10am 212-246-9113.

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue:** **$40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Electrolysis—Professionals, 30 yrs experience. Remove hair permanently. Clinical/medical electrologists. Free booklet/consultation. Gloria Danti/Aaron Bernstein, 168 W.86, 212-787-3656. Garden City, LI 516-483-HAIR.

Elena Schell Skin Care Clinic— Remarkable results. 157 W 57 St. 212-245-2170.

Non Surgical—Facelift and wrinkle treatment. 1/2 face free-first time. Facials and cellulite treatments. 212-302-7196.

Private Exercise Trainer—Personalized routines for men/women.914-628-5597.

Waxing, Manicure, Facial, Makeovers
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in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

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HAIRSTYLIST
Full Service Salon
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362 Second Avenue (Cor. 21st St.) **212-673-3449**
$5 OFF HIGHLIGHTING

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GET ROLFED!—Deal with chronic body problems by getting flexibility and balance in your body. **James Neely, Certified Rolfer, 212-662-7471.**

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Roslyn, LI—Relax and unwind in hands of Swedish therapists. 516-484-1651.

Sex Problems?—Holistic healing bodywork, legit/efficient. 212-580-5335.

PHYSICAL FITNESS

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Private training in private gym.
212 874-7500

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

Judy Huffman—Progressive EXERsystem® alignment/exercise classes. 212-496-7751.

Make Your Body Beautiful—Certified instructor will work with you. Results Guaranteed. All levels. 212-864-3773.

Personal Fitness Associates—Trains you at home/office or weekend getaway, 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or free consultation. **212-245-6708.**

WEIGHT CONTROL

DIeT-FAST!—3 plans to meet every reducing need. Each **DIeT-FAST!** plan offers treatment by MD's, RN's, registered dieticians. Lose weight safely, swiftly, economically. 212-840-2121.

LOSE 10-20 LBS. and keep it off!
MAYFAIR
BY THE SEA
A Healthy Vacation Spa
Call for low package rate
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Rapid, Safe, Multi-modal, MD-directed. Inquire re insurance. Free consultation. **212-879-4260.**

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Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
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Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

Lose 10 lbs. or more, Deerfield Manor Country spa, 90 min/NYC, 717-223-0160. RD 1, E. Stroudsburg, PA. 18301

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377.**

THE OPTIFAST PROGRAM
Physician's Weight Loss
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in 8 months.
Lost 50 lbs.
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IN LESS THAN
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FOR LESS THAN
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Supplement additional • Major credit cards
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New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** **$40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ASSORTMENTS

Hey! Big Spender!—Concerned but too busy with your career to call or visit mom, dad or any loved one's? Take away the guilties by having Ms. Dorothy of "I Nurture" be your lifeline to them thru personal contact as she visits them in their apartment, nursing home, hospital, etc. She will make them feel alive and wanted again. You will feel better too. For rates and other services write: NYM A146, PO Box 4600, NY, NY 10163 or call 718-339-7879.

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Fear Of Dentistry?—Support groups/individual therapy. 212-288-2775.

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Beautiful Pool Table—Regulation size, perfect condition. $2,200. 212-860-2021.

Country Pine, Fine Furniture—Huge stock - low prices: armoires, desks, spinning wheels, etc. 30 minutes NYC-New Rochelle. Wed-Sat 11-5. Briggs Marketplace, 69 Warren St. 914-235-9496.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCE

Cable TV Subscribers—Save big $$$ in monthly equipment charges by outright purchase of quality converters. One year warranty. 212-683-3544.

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop Via Your Telephone—For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

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NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

ASTROLOGY

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Parker Service—Our dynamic maids are pro's. They're bonded & bring supplies - 212-944-1322, Westchester - 914-834-4333

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Job Stress?—New breakthrough in stress control gets proven results.
Empathetic counseling; strategies for your situation. 212-769-9033.

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Celebrate in New York's great floating party space at the South Street Seaport Museum. Cruise the harbor on our colorful turn-of-the-century-style steamboats. Boats have two enclosed decks, fully heated and air-conditioned, and an expansive open-air deck with bandstand and dance floor. And, our expert party professionals will help you plan the perfect menu. Parties are available from 75–600 people. For more information, call 212-406-3434.

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*** Special 10% discount on eves in Oct.**

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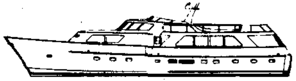

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Continued on next page.

SERVICES AND SALES

ENTERTAINMENT

Continued from previous page.

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SERVING OVER 806 CITIES
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Custom balloons, Chocolate anythings
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7 Days • Same Day Service

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Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

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$65 $65 $65 $65 $65 $65

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$65 $65 $65 $65 $65
Serving Tri-State Area AE, MC, VI
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201-325-7713, 914-963-6959, 516-352-8778

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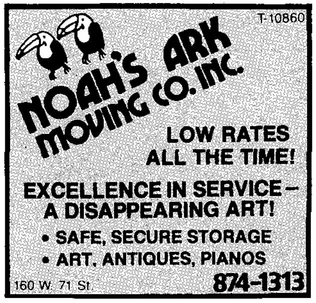
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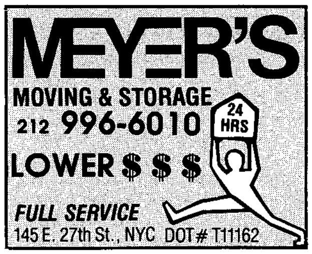
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Continued from previous page.

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Okay, Now Close Your Eyes—Imagine this: I'm the mommy and you're the daddy. We're tall, good-looking, Jewish - we've got style. We have very successful careers. Although we love fast-lane living, our real happiness comes from our beautiful children. Now then, open your eyes - this 31-year-old, definite lady is ready to start working on that dream. Looking for best friend, lover and future daddy. NYM E096.

6'2" Teddy Bear—Attorney seeks female, non-smoker, 37-44, to share intelligent conversation, holding hands, tenderness and Sunday Times. POB 523, NYC, 10019.

Psychologist—50, 6'0", 180, Ivy-educated, separated with two children that I love, seeking real pretty, tall, trim, intelligent woman, 35-42, non-smoker, down-to-earth, for lasting relationship. Bio/phone/photo a must. NYM K563.

Sensational Beauty, Charismatic—Fascinating, warmly feminine. Seeks handsome, highly successful, single, Waspy-type NYC male counterpart, 48-56, who loves Lincoln Center, stimulating conversation, intimate evenings. Phone/short bio/recent photo. No reply without. NYM A166.

Here's The Situation—I am a tall, good-looking, Jewish, 29-year-old attorney/real estate developer. I thoroughly enjoy my work and my dedication has made me very successful. People tell me I have it all, but the fact is that achievement without that special person to share it with is not enough. My female counterpart shares my desire for a close family, a successful career and a life style with all the finer things in it - especially each other. I want it all and I'm romantic enough to believe it can happen. How about you? Note/phone/photo appreciated. NYM A142.

Jewish, Handsome Millionare—6'0", 185, 31. Loves sports, traveling. Seeks a pretty lady. Photo/note. NYM K574.

Dreams Of Having It All? Same Here!—And I almost do - except for that special lady to share it all with. A sincere, unpretentious MD, handsome, much success, 30's, great shape, Jewish. Seeks female counterpart with loving heart, great beauty, 20's, slim, for romance/marriage. No tobacco. Photo necessary. NYM F497.

Shall We Dance?—Slender, very attractive female, 5'2", 32, accomplished ballroom-hustle dancer. Seeks male counterpart, 29-39, 5'7"- 5'11". Photo a must. NYM K507.

Thrives On Green Ivy—I have a love for a Dartmouth man - is that you? Bright, beautiful, shapely squaw, seeks tall, aquatic brave. NYM E067.

Junk Mail Writer—Slim, pretty female, 30, polite, well-spoken. Seeks lively, witty man for friendship. NYM K495.

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In A Class By Herself—Pretty, smart, exquisitely kind. Wishes to share life and love with a never-married, Jewish man over 33. Photo a must. NYM K548.

Older But Definitely Better—Finally divorced, kids grown, cat gone. Attractive woman, 54, slightly reserved exterior, beautiful, free-spirited interior. Seeks strong, gentle, contemporary man to share music, theater, books, thoughts, beauty, enjoying and being enjoyed. Send note/photo, please. NYM K547.

Seeking Romance—Tall, handsome, very affluent CEO, 34, seeking tall, beautiful Christian woman (20-25) for sharing rewarding emotional and physical relationship. Must enjoy horseback riding, breakfast in bed and the finer things in life. Recent photo a must. NYM A158.

Successful Attorney-Entrepreneur—47, 6', 175 lbs, very handsome, good sense of humor, spirited, divorced, living in Manhattan (usually changes in a phone booth like Clark Kent), president of my own company, zest for life and good living. Play tennis, ski and own a home in Vermont. Enjoy the theater, ballet and music, dancing comes naturally. Seeking a very attractive, vivacious, elegant lady with wit and wisdom for a warm, loving and lasting relationship. Photo essential. Note and phone. NYM H131.

Unusually Beautiful Woman—Highly intelligent, financially secure, former workaholic in own real estate firm, divorced several years, ready to redirect my priorities and energies to the pleasures of a caring and sharing relationship based on honesty, friendship and romantic love. I am looking for a high-caliber man, over 39, of varied interests and accomplishments, who is aware of the importance of emotional, physical and practical compatibility. A man who can appreciate and respect both my intellect, logic and sensitivity as well as adore the very feminine and appealing physical part of me. Bio/phone. Photo is definitely not necessary but helpful. NYM E115.

Successful NYC MD—Late 40's, wants attractive younger woman, 27-35, to have a relationship. Photo a must. NYM F492.

Eagles—Do not flock together - you have to find them one at a time. I'm an eagle. I'm 48, 5'10", 160 lbs, a good-looking, sensitive, athletic, cultured, successful man. You are a slim, sensitive, educated, pretty woman and you're an eagle. Note/phone/photo. NYM K557.

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NJ Businessman, 40—This tall, handsome, well-built man seeks that classy lady,comfortable with her hair up and down. This carefree woman will enjoy my slightly outrageous and incurably romantic personality. Nothing ventured, nothing gained! Please send photo for instant reply. NYM E099.

Pretty, Petite, Bubbly—Professional, 26, seeks attractive Jewish gentleman, 25-35. You are successful, bright and commitment-minded. Photo. NYM H154.

Marriage-Minded Professional—Established man, 46. Seeks attractive Jewish woman in mid 30's for relationship leading to marriage and children. Child from prior marriage okay. Photo a must. NYM T175.

One Good Man—Untarnished sense of adventure and humor, reflective and gregarious, fit and lucky, in exotic profession, 47. Seeks interesting, untormented, shapely woman. NYM A136.

Green-Eyed Brunette, Wasp—36, pretty, sensual, funny, smart. I adore NYC but also country pleasures and outdoor sports. Professionally successful, I'm also a nurturing homebody. If you can say the same about yourself and are friendly and fun, I'd like to meet you. Note/photo. NYM A168.

Fine Wine Only—42-year-old, handsome, fit entrepreneur with style seeks woman of inner and outer beauty. Non-smoker, sexy in jeans or black gown. Must love to travel, laugh and exercise. Note/photo/phone. NYM G263.

Widow In Fifties—Very pretty, college graduate, seeks older man. NYM K519.

I'm In Connecticut—Attractive, tall, slim, blue-eyed lady, 33, divorced, Jewish. Seeks tall, secure man, 35-45, good sense of humor, who loves sports, movies, music, having fun, and warmth of sun or fire. Note/photo/phone. NYM E106.

I'm Passionate—About animals, Cole Porter, Scrabble. Would like to meet a man in his 40's, similarly inclined. I'm creative, warm, slim, very pretty. NYM E117.

New York City Ballet—To a female ballet dancer or female patron of the ballet, under 34: I am looking for a friend and maybe something much more permanent, if we enjoy each other's company. I am a single white male, Christian, 42, 6'1", 175 lbs and very handsome with dark brown hair and eyes, but above all I am very sincere. I am of the old-fashioned type and believe in courtship and being cautious. I own my own businesss and am very successful. I feel I have everything but that right lady. Please enclose a recent photo of yourself and I will do the same. Include phone number and short biography. NYM H177.

Do You Play Golf?—White female, 29, tall, attractive professional seeks a tall, handsome, professional white male, 30-40, golf teacher, to share fun times, romantic nights and a lasting relationship. Note/phone/photo helpful. NYM G229.

Sophisticated But Not Snobby—Jewish woman sought by easygoing, intelligent, tall, handsome veterinarian, 28, to share sailing, outdoors, museums, concerts and more. Photo/letter. NYM T191.

No Catch Phrases—Just the real me. I am energetic, very good-looking, 42, 5'8", 160, successful. If you are an attractive woman who wants to have a solid, sharing relationship, NJ/NYC - send note/photo/phone. NYM K549.

Sensual, Brainy Beauty—Successful exec who loves to laugh, is slim, 37, warm and sensitive. Seeks match for long-term possibilities: non-smoking, fit male, 35-45, who knows and likes himself. Note/photo/phone. NYM T174.

Let's Tee Off—LI woman seeks strong, sensitive, 50 plus man to spend days on golf course, nights wining, dining, dancing, etc. Note/photo appreciated. NYM H165.

Another Jewish MD—This one's 32, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady, 20-32. Photo if can. NYM K573.

If Kids, Okay - Let's Talk—35, petite Jewish female. Likes to communicate thoughts and feelings. I'm creative, honest, caring, generous and pretty, with a good sense of humor, dress fashionably. If you're bright, honest, communicative, generous, 35-40, and love to hug, drop me a note/photo. NYM T178.

I Wouldn't Lie—29-year-old Jewish male, 6'0" and in good shape, cute or borderline handsome, very athletic, into working out, smart, sharp and lots of fun. Looking for a down-to-earth woman who is pretty or cute, athletic, in good shape, loves cold Chinese food, worn-out Levis and feels comfortable with anything from Bugs Bunny to Broadway. Great sense of humor a big plus. I've just decided not to settle and, hopefully, so have you. Photo a must. Note/phone. NYM G270.

Mirror Of The Mind—Warm, professional woman, 32, is looking into the eyes of white, established Christian male, 30-42, 5'10" plus and reading the dreams of their future. Are you the man on my mental screen? Photo a plus. NYM T195.

Available:—A great-looking, sexy, single mom for all seasons. Warm and cuddly in winter, cool and confident in summer, colorful in fall, romantic in spring. Seeking a successful, non-smoking, stable, loving man, 35-46, for all year. NYM E098.

It's Time—Handsome, successful, athletic, 31, Jewish businessman has had enough! Ready for long-term commitment. I'm only interested in a woman, 24-29, who has been involved in a serious relationship (sorry no kids) and understands what it takes to make a relationship work. You should be very pretty, shapely and fashionable. Non-smokers preferred. Photo/note/phone. NYM H169.

Jewish Female—32, young exec enjoys movies, candle-lit dinners, good conversation, looking for soul inspired man who is also ambitious and likes robots. Brief bio please, photo required. NYM G261.

Handsome, Athletic, Italian-Looking—Executive born in NYC, looking for olive-skinned beauty, 36-42, non-smoker, well-built. Photo/phone/note. NYM K582.

Our 1st Date—What would it be like? I take for granted you're good-looking, I take for granted you're smart - but tell me what is in your heart. Extraordinary Jewish woman, 23, wants to meet extraordinary male, 25-32. Photo. NYM A157.

Passionate About Life?—Green-eyed woman, 30, pretty, thin. Loves books, theater, dance, music and great conversation. Seeking man, 30-45, to share the joys of NYC. NYM H167.

Pretty, Funny, Irish-Italian—Entertainment exec, 34, with a rock 'n' roll heart, seeks a smart, funny, attractive man with same. NYM G251.

Perky, Petite, Pretty Professional—31, seeks clean-living, bright, athletic professional male, 29-39, with wide range of interests, who values marriage and family life. Bio/photo please. NYM A173.

Not Born In The USA—Raised in The Netherlands, picnicked in France, now living in Manhattan. I'm a pretty brunette with almond eyes, Jewish, professional, slim, 5'8", 37, a good listener and a great cook. Would like to meet a tall, well-built, successful, intelligent, affectionate man, 35-48, to share my life with. Photo appreciated. NYM T194.

It's Time—Fun-loving, 35, Rubenesque, Jewish female seeks tall mate for walks, Mets, Jets, dinner, etc. Photo. NYM K572.

Jewish Male, 24—Good-looking, successful professional, athletic, funny and warm. Seeking pretty, petite Jewish female with a heart of gold. Phone/photo/note. NYM T188.

Lonely At The Top—Highly successful real estate developer, seeks counterpart for fun, marriage and kids (hopefully in that order). Must be exquisite-looking, slim, really smart, nice, very successful and ready to settle down with that special someone. Prefer actress/model or other renowned woman. I am a 31-year-old MBA, 5'10", 170 lbs, dark hair, very smart and handsome. I love music, food, dogs, movies and running. Photo/phone helpful. NYM A156.

Trying This Out—Attractive, intelligent Jewish professional woman, 34, looking for an interesting man with compatible tastes. I love music, Monthy Python, and fall foliage. Sense of humor a priority. NYM E090.

Successful Real Estate Developer—Irish, handsome, 5'11", early 40's, never married, varied interests. Seeks attractive partner, 30's. Note/phone/photo. NYM H144.

Herpes Condition - Ex-Pro Athlete—And model, Jewish male, 37, 6', 185 pounds, CEO. Enjoys baroque and classical music, modern dance, theater, sports, travel, etc. Seeks beautiful, shapely, intelligent female for mutual support, companionship, marriage, family. NYM G272.

Dancer Turned Pediatrician—34, 5'6" - tender, romantic, fun-loving - who enjoys people, exercising, NYC. Seeks professional, healthy, emotionally available Jewish man, 30-42, for mutual commitment. Note/photo, please. NYM G239.

Extremely Handsome—Successful man for all seasons, 6'1", 170 lbs, searching for sincere woman, 25-40, to be a best friend, passionate lover, intellectual partner and soul mate. Please reply with a letter. Photo if you wish. NYM E087.

Famous Fashion Designer—Sophia Loren look-alike, seeks equally financially secure man, 35-50. Please be tall, dark, handsome and sexy. Photo! NYM E093.

Ski Every Week-End?—Jewish male, 6'0", 175 lbs, age 50, non-smoker, widower, own my own business, loves to travel, go to concerts, theater but most of all hit the slopes every week-end. Prefer tall women, photo appreciated. NYM E110.

Beauty, Brains, Shape—Into sports, arts, seeks athletic man over 40. NYM H153.

Win My Vote—Pretty, smart, Baby Boomer seeks candidate for her 87 primary. You're charismatic, sensitive, gutsy, Jewish, mid-30's(Journalist? Politician?). Let's make headlines! NYM K579.

Renaissance Man—40, extremely bright, alive, talented, bold, funny, athletic, tall, very good-looking. Seeks extraordinary woman. Photo/phone a must. NYM G269.

Shy Person—(Single White Male) with the strength to get up and do what needs to be done - 41, 6'1", intelligent, sensitive, multifaceted, insightful, funny. Seeks best friend, lover, partner (single white female) - warm, caring, affectionate, tall, shapely, amorous in the morning, likes animals - looking for a committed, mutually supportive and playful relationship. NYM E113.

Gay Woman Artist—50's, into laughter and love, adventure and travel, seeks very feminine, caring counterpart, 38-48. Photo appreciated. NYM K559.

Lovely Lady—Soft, loving, caring, appreciative and very attractive woman with an intellect to tell the difference. Phone/photo. NYM E107.

Model, Dancer, Actress:—If you are intelligent and warm, this successful, handsome, humorous, positive, fit, caring, affectionate male, 36, would like to meet you for friendship, romance, commitment. Note/phone, please. NYM E031.

Shaker And Mover—Wanted to shake up my life. I'm 58, slim, vivacious Dina Merrill type. You: not threatened by beauty, brains and elegance. Manhattan. Bio/phone/picture, please. NYM K562.

Pretty Jewish Widow—Slim, 42, seeks man for quality relationship. NYM G226.

Very Special Manhattan Woman—Divorced, successful professional, pretty, slim, warm, positive, independent but feminine. Enjoys tennis, beach, music, art, movies. Seeks non-smoking, compatible man, 49-59, please respond. NYM A165.

Good-Looking, Quick-Witted Female—Jewish redhead, 5'7 1/2", 50, PhD scientist with strong sense of life's absurdities. Incurably optimistic, insatiably curious, incorrigibly romantic, intermittently idiotic. If interested, investigate. NYM A135.

Exceptionally Successful—Self-made real estate developer, caring, personable, unpretentious, very handsome, Jewish, seeks a very intelligent, well-educated, warm, fit, reliable, beautiful mate, about 26-34. Note/phone and clear recent photo a must for response. NYM E125.

Hey...Slow Down—Very handsome male, 31, dark-hair, green eyes, wants to meet you. I am sincere, warm, enjoy cooking (needs work) and reruns of Mr Ed. I can be funny, serious (upon request only) or romantic. I'm looking for someone I can adore and sing with in the shower. Who is she? She has a song in her heart, is very pretty, slim, with wit/character. Note/photo a must. K581.

Reformed Couch Potato—Attractive, sensitive man, 5'6", late 30's, financially secure, non-religious/Jewish, whose interests include sailing, skiing, biking. Seeks accomplished, pretty, fellow fitness convert with a down-to-earth sense of self, 24-32, for town and country romance. Phone/photo/note. NYM E108.

Psychotherapist - Tall, Sensitive—54, home in New England. Seeks attractive, intelligent and sensitive woman. Note/photo/phone; will exchange. NYM G225.

Unpretentious, Successful—Physician/surgeon, 41, who is used to the finer things in life and wants to share them with the right person, seeks intelligent, classy, elegant, educated, fit and trim female, 28-35. Could she be you? Photo essential - will exchange. NYM K585.

Town Or Country—Classically beautiful blond, Jewish, toned and unbeliably 40, never married, seeks man who truly desires refined, accomplished, high-profiled artist, with Giants season tickets for joyously splendid friendship/marriage/family. Will continue painting career while creating traditional, warm, loving, sensual, elegant home. Be successful, of good character, athletic, cultured, loving, city slicker or country gent with love of land. Photo. POB 1266, NYC 10028.

Male Available—For long-term friendship with lady. International travel specialist. Mid 50's, from old European family, US citizen, Virginia innkeeper. A connoisseur of life. NYM G264.

I Love Fall—Even better when shared with someone. Professional Jewish male, 24, 5'5", Manhattanite. Seeks a very funny, warm Jewish female, 21-28, to help watch the leaves turn. Note/phone. NYM G249.

Misplaced New Yorker—33, artistic, athletic, attractive Jewish lady. Lives CT, loves NYC. Looking for male companion, late 20's-30's, for warmth, laughter, dancing, beaches, museums, travel. NYM T200.

Successful Businessman, Artist—And teacher, seeks special lady. I'm 39, 6', slim, good-looking and Jewish. Be slim and 25-35. Photo. POB 616, Bklyn, NY 11215.

Warm, Witty, Woody Fan—Artistic, attractive Jewish woman, playfully humorous, enjoys photography, arts, x-country skiing, Ithaca fall foliage trips. Seeks educated man, 30's-mid 40's, sensitive, warm, good sense of humor. Photo. NYM E116.

This NJ, Self-Employed Entrepreneur—Enjoys the good life, dining, theaters, travel, sports, etc...I'm tall, dark, handsome, smart and slender. Looking for a Christian lady, 30-40, who is secure in herself, fun-loving, caring, affectionate and looking for a lasting relationship. Recent photo a must. NYM G256.

I Love Life!—Would adore sharing it with an upbeat, sincere, affectionate and refined male with a sense of humor. I'm 25, Jewish, exceptionally pretty, slender, bright and a hopeless romantic. Love theater, foreign movies, dining in/dining out and walks in Central Park. Non-smoker! Phone/photo/note please. NYM T176.

It Takes A Tough Woman—To make tender offers. Female investment banker, 40, attractive, articulate, beautiful eyes, feisty, with kid in college. Loves to dance, listen to jazz, ski and sail. Seeks the warmth and compassion that Wall Street lacks in a trim, playful, spontaneous, entrepreneurial man who acts 13 as easily as 45 and has comparable toys - co-op, summer house, Mercedes. NYM H163.

Creative Writer/Producer—36, likes hanging out, dressing up and stepping out. Seeks smart, sane man with sense of humor, adventure, sophistication and style. Note/photo. NYM A148.

Lovely, Slender Artist—35, seeks man, 28-45, with depth, intelligence and humor. Photo/phone. NYM A164.

A 49-Year-Old, Worldly Lady—From LI with own business, seeks fun-filled, lively, successful Jewish man who knows when to get serious. NYM G240.

Ohio Roots, NY Savvy—Attractive, professional east side lady, 37. Enjoys TV, scuba, movies, cooking, skiing and Lincoln Center. Seeks man under 50, ready to love and laugh. NYM T187.

Petite, Very Attractive—Executive mom with socal conscience, 43, Jewish, seeks warm, lively, intelligent man. Children a plus. Photo please. NYM E109.

Adventurous, Good-Looking, Young—Male, 44, successful with own company, honest, educated, emotionally and physically warm, non-smoker with good sense of humor. I live in NY and Boston and spend time in Vermont and Nantucket. Open to commitment. Photo and phone appreciated. NYM G206.

Attractive, Vibrant, Sophisticated—Woman, 5'4", 42, real estate developer, entrepreneur, would like to have a permanent relationship with a professional and financially secure, romantic gentleman, 42-55, who has sense of humor, loves classical music, art, travel, city and country living and who could like my wonderful children, 13 and 17. A man with free summers would be a plus but not essential. Photo/phone/note. NYM G258.

Don't Even Think About It—If you are 25-35, tall, funny and a sensitive guy seeking a fabulous Jewish lady, send photo and phone. NYM G250.

Warm, Witty Gal—Early 50's, seeks 50-60 mensch for fun/laughter. NYM G222.

Champagne And Flowers—Corporate reports and the Wall Street Journal. Pin stripes and rock 'n' roll. Tennis, sailing, karate too. Wall Street exec, 32, seeks warm, vivacious, intelligent, down-to-earth woman. Photo/note. NYM H155.

Tall, Handsome Surgeon—53, kind, down-to-earth, seeks beautiful Christian lady to calm his restless soul. NYM K558.

Like Fine French Wine—Woman, 34, beautiful body, psychoanalytic mind. Seeks similar, perhaps younger, GQ-looking man who prefers passion perfected with the passage of time. Photo exchange essential. NYM E088.

Slender, Soft-Spoken Blond—37, seeks gentle, secure, humorous man, 35-45, to share classical music, outdoors, travel and cozy evenings. NYM E091.

Arresting, Gentle Woman—50, extraordinary humor, not slender, seeks imaginative, kind man with wit, ethics. NYM K570.

Female, Attractive Blond—49, seeks gentleman to 59. Note/photo. NYM G255.

Exceptionally Pretty Professional—5'9", slim Jewish female, 30. Enjoys sports, theater and travel. Seeks successful, intelligent professional male (29-42) for lasting relationship. Send note/phone/photo, a plus. NYM H147.

A Contemporary Lady—With traditional values. Attractive, slim, Jewish, warm redhead. Romps in jeans, dines formal, would like to meet caring man, 55 plus, for meaningful relationship. Photo/phone. NYM A127.

Beauty And Brains—Warmth, passion, humor, integrity. Jewish woman, young 37, slim, Riverdale resident, editor, loves city/country, classical and popular music, theater, movies, dancing, the beach. Seeks successful, caring, energetic, down-to-earth, psychologically aware man, 5'8" plus, trim, 30's-40's. For warm, exciting relationship. Photo/phone. NYM T156.

Single White Jewish Female—38, interested in meeting down-to-earth, educated, single man for friendship and fun. Will exchange photos. NYM K560.

Physician/Businessman—6'1", sincere, warm and sensitive. Ready to share and enjoy life through a lasting relationship with an educated Jewish female (30-35) who is also ready for a family-oriented life full of pleasures. Sincere replies only with photo/note. NYM A155.

Red Is In—29, 5'6" professional, seeks warm, affectionate, pretty, petite female for sharing good times. This is a first - let's make it a last. Photo/phone. NYM G224.

Southern Dutchess County Male—28, tall, trim, good-looking Wasp with both an art and an engineering degree. If you are *an intelligent, creative and attractive* woman who likes country and city, fun, joy and laughter, write to me. NYM A172.

Are You "Into"—Horoscopes, sushi and meaningful relationships? If so, skip this ad. However, if you like women who are honest, attractive and enthusiastic, please write. I'm 46, slim, athletic, professional, blond, blue-eyed - and I make terrific chili! NYM G235.

Eve Seeks Adam—To bite into apple...The Big Apple that is. Sassy, classy, silver-haired, successful exec, seeks one special guy, 50 plus, to savor The Big Apple and each other. NYM A169.

Aspiring Jewish Astronaut—28, fun, warm, caring, sensitive. Seeks attractive, non-smoking lady, 24-30, to share all down-to-earth encounters. Do you have the right stuff? Note/phone. NYM K550.

Wall Street Chameleon—Ivy League exec, 32, 6'2", athletic, likes work but lives for film, jazz, theater and hard workouts. Seeks sassy lady companion with similar passions. Non-smoker, please. Note/photo/phone. NYM H166.

It's Not Easy—To find a petite, attractive, sensitive woman who is sensual as well as intelligent; I'm looking for someone 23-29. I'm a 27-year-old public relations executive, good-looking and financially secure. I live on the upper east side, love sports and willing to share all with the right person. Phone and photo a must. NYM K569.

Really Pretty, Very Bright—40 young, Jewish, divorced, new to NY. Are you the super-smart, secure, sensuous, non-smoking, serious yet silly guy whose moves will make my move worthwhile? NYM E101.

A Great Catch—Single white female, very successful, very important position in communications, very warm, very good personality, very humorous, very together. Looking for a very attractive, very successful, very warm and fun-loving male, 35-45 years old for a very important relationship. Send photo and telephone number. NYM E080.

A One-Of-A-Kind—Woman of distinction. Beautiful, elegant, tall, adventurous 41-year-old who possesses class, intelligence, integrity and a sense of self. I work hard but play hard too! My interests are varied but my favorites include the opera, ballet, museums, skiing, wind-surfing and tennis. I love intimate candlelight dinners as well as large parties where I can be dressed in sequins, sipping champagne. I enjoy my own company but would like to meet a counterpart (younger or older, age inconsequential) who is secure with himself, with a sense of humor, integrity, intelligence and the ability to appreciate me for the unique person I am. If you would like to meet, send me a brief note and photo please. NYM T177.

Classy English Stockbroker—Blond, fine, sexy, 41, with smiling eyes. Worldly wise, though spiritually savvy. Tennis, sailing, skiing, writing. Need a man with a quick mind and a generous spirit to laugh, have fun and share love with. Note/phone/photo. NYM E119.

Bright, Pretty, Vivacious—Trim, 33, brunette marketing consultant, cultured, athletic. Seeks self-assured gentleman, multifaceted, active interests. NYM K583.

A Man—Cultured, creative, warm, wise, gentle, playful, attractive, fit, health conscious, *etc*, 41. Seeks Westchester woman under 40, with same qualities, to love and cherish and find endless delight with. POB 158, Millwood, NY 10546.

Full of Energy—Middle-aged businessman. Loves opera, travel. Seeks female to enjoy cultural activities. NYM H148.

Exotic, Naturally Beautiful Sculptress—Entrepreneur, 39, slim, healthy, offers emotional oasis to funny, very successful, romantic, fit man who becomes my best friend/lover. NYM T197.

Dynamic, Gentle Professional Woman—Tall, attractive brunette, seeks similar man, hair color optional. NYM T186.

Handsome, Successful Executive—Jewish, 45, trim 6'. Interests: traveling, business, tennis. Seeks intelligent, very attractive, trim woman, 30-35, sincere, sophisticated, sensuous. Photo. NYM A153.

Life-Loving—Active, bright, creative woman, Jewish, 34. Looking for a man with positive outlook, who values friendship, affection and laughter. Letter and photo appreciated. NYM A174.

Sincere European Female—38, seeks emotionally secure man, 35-50, with solid family values. Photo/phone. NYM A139.

Handsome, Lovable European—Young 55, idealistic, Ivy PhD, single, asks for a letter. POB 5447, Albany, NY 12205.

Smashing, Sexy, 10 Plus—Successful lady seeks upbeat, dynamic Jewish man, 39-50, for chemical reaction. NYM H175.

Sassy, Petite, Pretty—Jewish woman, 28, but feels 27 1/2, seeks attractive, intelligent Jewish man, 28-40, professional but funky. For fun, friendship and futures. Phone/bio please. NYM A175.

Attractive Professional—Single white female, 35. Seeks bright, attractive, spiritual partner. Must like people and life. Send photo. No hang-ups. NYM T180.

Beautiful Psychologist—Vivacious, interesting, down-to-earth, seeks successful Jewish man over 45. NYM G254.

Attractive, Petite Lady—40's, lived in Europe/South America. Seeking lasting, traditional relationship. Are you attractive, slender, professional male, non-smoker, no drugs? Send bio/recent photo. POB 2211, NYC 10008.

Class Act—Looking for long-term booking. Petite knockout and business-owner seeks successful, handsome male, 36-46, healthy in mind, body and soul. Non-smoker. Photo please. NYM E084.

Petite, Sultry Looks—Pretty CT lady. Artistic, compassionate, successful, humorous. Loves dancing, the arts, restaurants and travel. Seeking intelligent, successful, attractive man, 35-45, who still knows how to get crazy. Photo/note/phone. NYM E114.

Searching For Eve—This Adam is a warm, caring, sensitive, North Jersey, professional Jewish male with a terrific sense of humor - 32, 5'5". Enjoys movies, sports, theater, good conversation. Send note/phone/photo. NYM G247.

Beautiful Woman Professor—Researcher, PhD psychologist, 41. Warm, playful, intellectual, sensual, enthusiastic. Seeks warm, spirited, empathic, communicative, psychologically-minded man, 40's, highly intelligent, accomplished, desirous of intimacy and commitment. Young child welcome. Manhattan. Note/photo/phone. NYM E097.

Catholic Attorney—I'm male, 27 years old, very nice-looking, warm and good-natured with family values. I love coastal towns, good jazz and old movies. Would like to meet high-caliber, attractive woman with similar qualities. Note/photo appreciated (petite a plus). NYM T193.

Connecticut Shoreline Woman—I'm a pretty, slender, warm, energetic, 43-year-old PhD. I'm successful professionally and financially and am intuitive, intellectual, curious, occasionally creative, kind and a good listener. I enjoy the arts, the outdoors, movies, friends and animals. I'm looking for an equally interesting, successful man, 37-50, who is intelligent, humane, well-rounded and open-minded and wants a companion and lover with whom to share his life. Note/phone. NYM T198.

STRICTLY PERSONALS

Very, Very Pretty Blond—Manhattanite, feminine, shapely, sexy, successful entrepreneur, athletic, great cook, divorced, 41, Jewish, seeks MD/JD/entrepreneur, 35-48, non-smoker. Photo. NYM E123.

Here I Am—Seeking a stable, professional man, 40's-50's, with eclectic interests and no major problems. Me: a tall, slim, beautiful blond - educated, aware, happy, outdoorsy, indoorsy with a Swedish accent. NYM H142.

Let's Get Personal!—This handsome male, 28, 6'1", who enjoys the outdoors, movies and simple pleasures, seeks an attractive female (21-27) who shares similar interests. Note/phone/photo. NYM E092.

Attractive, Happy Woman—39, Jewish, architect, fun-loving. Enjoys people, traveling and evenings at home. Seeks a gentleman, 40-47, professional, energetic, worldly, with humor. NYM A171.

Attractive Widow, 50's—Honest, Italian, independent, looking for gentleman for lasting relationship. State age and profession. Fort Lee area. NYM A125.

Cute Jewish Guy—39, with standard parts. 5'9", 150 lbs and PhD. Seeks a Debra Winger type, slim and swarthy, sassy but savvy, sensitive yet stable (sort of) and psychologically sophisticated. Photo (recent)/note/phone. NYM A138.

Attractive, Athletic Man—Seeks serious relationship with similar, together woman, 25-38, 5'6" or under. Photo, please. NYM H173.

Blue-Eyed Professional—Jewish male, 6'3", into baseball, bicycles, backgammon and "The Boss". Photo please. E072.

Cute, Silly Yet Sappy Lady—27, seeks kind, successful guy who's ready to settle down. Note/phone/photo. NYM G242.

Beautiful, Blue-Eyed Natural Blond—Woman, late 30's, educated, accomplished, worldly, wise and warm-hearted, own homes and property in Palm Springs and La Jolla, president of corporation. Wishes to meet kind gentleman with equally vast means to enjoy life, for a devoted, loving relationship. Reply to: POB 12502, La Jolla, CA 92037-0650.

Tall, Very Attractive—28-year-old brunette, Jewish female, who is smart, thoughtful and sweet and sick of the bar scene, seeks tall, warm, sensitive, fun-loving, sexy Jewish male, between 29-39. NYM E089.

Very Attractive Slender—Woman, 39, classy, professional, sports/health-oriented, independent, divorced - one child, seeks financially/emotionally secure, good-looking, tall, trim, youthful, Jewish man, 38-45, for serious relationship. Non-smoker. Photo/note/phone. POB 3345, Ft Lee, NJ 07024.

Jewish Woman—Wants to meet Jewish man, professional, religious, 34-39, 5'2"-5'9". POB 439 Bronx NY 10463.

Looking For Miss Right—Athletic, handsome, successful Jewish chap, Ivy League, 30, with diverse interests (from Ken Flach to Sebastian Bach), seeks beautiful, bright, broad smile-narrow waist female, mid to late 20's. Photo/phone/life story optional. NYM K545.

Gentleman - Active, Successful—Professional, 50, seeks fun-loving lady in Westchester county, interested in romance, dinner, sports or talk. NYM A162.

Act I: You Write The Script—And I'll be your leading man. I'm casting for the ingenue who proposes the most exciting scenario for our first meeting. My leading lady should be pretty, imaginative, in her 20's and send her photo, phone and description. Tell me what will turn you on and be fun for you. We'll play it and perhaps begin a lifetime run. Your leading man, blond, 5'11", 30's, successful, good-looking and actually on television each week, awaits your response. NYM G253.

Help Wanted—Must have prior experience in making a man happy. Must possess special skills including knowing how to laugh and being unafraid of lifetime commitment. Good home skills a plus but not necessary. Will train. Me: exec, 40, 5'10", good-looking, slim. You: female, 23-35, slim. Photo and phone number necessary. POB 41, NY, NY 10021.

Manhattanite Beauty—Jewish professional, 32, slim, loving, bright. Seeks special, sophisticated Jewish man to share life, fun and commitment. NYM E124.

Gentle, Pretty, Analytical—Slim Jewish woman, 43. Seeks refined, take-charge, successful professional who would like to be remarried. NYM T151.

Beautiful, Sensitive, Young 38—Jewish professional female with great sense of humor, would like to meet attractive, warm, single professional male, 30-45, who enjoys sports, theater, romantic dinners and a loving relationship. Note/phone. Photo preferred. NYM G262.

Corporate Executive, Age 39—I seek to meet attractive professional female to share humor, thoughts, life and love. I am involved in Wall Street corporate finance. NYM K592.

Pretty, Intelligent, Jewish—34, sensual, well-educated and petite. Successful banker who enjoys tennis, movies, ballet. Are you a successful, intelligent man, 32-45, with sense of humor, who is secure, easygoing and looking for lasting relationship? Photo/note/phone. NYM K584.

Handsome Wasp—Marketing exec, 35, interviewing for long term position. Applicant should be smart, attractive and happy to be a woman. Photo/bio. NYM E118.

The Girl—If you look like a model, are under 30, college educated, non-smoker, and enjoy tennis, the beach and reading, then I would like to meet you. Photo/phone/note. NYM K568.

Attractive, Vivacious—Financially secure woman, seeks Jewish man, 40-55, to share life's pleasures. Phone/photo. NYM G234.

Investment Bank President—Attractive, generous, hard-working, 53. Seeks beautiful, lively, unspoiled Manhattanite, 25-32, for marriage, children. Photo/info/phone. NYM G243.

Westchester Female, 43—Looking for honest, warm male with integrity and sense of fun. Phone. NYM T192.

Handsome, Fun—Youthful 39, Jewish businessman. I'm a fun, sincere guy who loves to sail, travel with a good friend and cook. You are a warm, attractive woman in her early 30's who doesn't play games - and you don't mind if I fall asleep on your shoulder after a tough day. Realistic photo (not essential). Note/phone. NYM E085.

Searching For You—Because you're special. I'm 24, pretty, petite and bright - an ambitious businesswoman in the day and a warm, sincere, exciting, sensuous lady at night. When I find you, you'll be 25-33, successful, seeking a lasting relationship and will want to share the fine things in life along with so much more. Note/phone/photo. NYM G265.

European-Educated Gent—56-year-young, tall, member of New York Athletic Club. Seeks relationship with attractive, vivacious lady. Note/phone. NYM T196.

We Are Warm, Caring—With traditional values. I am professional, 31, Italian, 5'9", average-looking, successful. You are a special lady, attractive, 26-33, with substance. Please help me find you. Note/photo. NYM H152.

Warm Jewish Nurse—Pretty brunette, seeks professional Jewish man, 26-32, for special relationship. NYM K555.

Successful, Established Photographer—34, attractive male, 6', reserved/sensitive. Likes long walks, movies, quiet evenings, concerts, traveling. Seeks slim, outgoing female. Photo optional. NYM E104.

Pretty, Petite, Professional Woman—40, seeks ambitious, sensitive, honest, fun-loving, non-smoking, physically fit lover, 38-45, marriage, family. NYM E103.

Creative, Classy—Filmmaker, 34, with warmth, wit and romantic soul, seeks tall, self-aware, passionate man for the real thing. NYM E139.

Big Brown Eyes—Silky dark hair and very fair complexion describes me best. Slim, 5'7", very pretty, warm, easy to talk to, Christian professional lady looking for gentleman, 38-50, for a wonderful friendship - and would not be unpleased if it bloomed into more. It could if you have a lively intelligence, a sharp, delicious sense of humor, stability, traditional values and a profession you enjoy. NYM E138.

A Woman With Model Looks—Warmth and class, asks are all these strong, honest, caring, very successful, tall, handsome, family oriented, Jewish men under 40, all married? Photo a must. NYM A163.

Tall, Successful, Jewish Entrepreneur—6'1", 182 lbs, 54 years young, widower. Seeks monogamous relationship leading to marriage with feminine counterpart 40-50, non-smoker. Photo. NYM K587.

Gringo—38, cute, lively, seeks Latina, 25-35, bonita, simpatica. NYM G259.

Successful Author—A young 40. Looking for smart, exciting, honest, sexy, beautiful woman. I offer same. Photo preferred but optional. NYM K565.

Very Young, Sexy—Handsome male of 40, vegetarian, successful professional, runner, 5'9", 135 lbs, blond hair. Seeks thin, unique, sexy counterpart. Should be independent, fun-loving and very healthy. NJ. Photo/phone. NYM H143.

Mets To Mozart—If you enjoy same, we should meet! Attractive, professional woman seeks equally stylish man in 50's. Photo/phone/note. NYM G279.

Spontaneous, Sensitive, Warm Woman—50, imperfect but slim. Seeks non-smoking, vital, brilliant man. Age, geography, money are unimportant. NYM T199.

Down-To-Earth, Good-Looking—Sincere, funny man, 39, seeks woman, 25-42, to share movies, picnics, city life, autumn and romance. NYM H157.

Girl Reporter—Long-legged, attractive, serious-minded, 34, culture junkie. I love to read and walk (not simultaneously), and I'd love to meet a charming, witty, literate and adorable man who thinks the heavy thoughts. Bonus points for handsome princes. NYM G246.

Mensch Seeks Menchette, 30-38—Who is attractive, in shape, sensitive, smart and funny. I'm 41, in shape, successful, caring, and yes - even cute. Best Kodaks get prompt reply. NYM T190.

Sexy, Successful Artist—Seeks romance, fun and possible commitment with man, 29-35. I enjoy new music, tennis, travel, good times. Photo, please. NYM H145.

Shy, Hard-Working, Marriage-Minded—Non-yuppie Jewish MD, 36, 5'7", 145 lbs. Into movies, jogging, museums and classical music. Seeks pretty, slim, bright woman, 26-32. Photo/phone, please. NYM H118.

Blond, Slim, Educated—Attractive woman of 44, would like to meet a kind man with intelligence and a sense of humor. NYM K543.

Is This A Personal Ad?— 40-year-old - custom built, beautiful interior and landscaping, spacious attic, all amenities, prospectus only. 6 feet and over, those including phone will be answered. POB 468, Yonkers, NY 10704.

Pretty, Outgoing, Sincere—31 years, athletic, likes dancing, traveling. Seeks warm male for committed relationship. Photo/note. NYM H112.

Sexy, Aerobic Personality—Jewish female, 27, musical, Ivy grad, loves Chagall to Springsteen, seeks Jewish male, 26-34. Note/photo. NYM H160.

Menschette, LIC Redhead—45, tall, slender, financially secure. Seeks sincere, successful, ambitious man. NYM K561.

Warm, Handsome Male—28, professional, good sense of humor, nominal Catholic, 5'11", 170 lbs. Enjoy skiing, tennis, traveling, beach, good wit, fine dining and a good back-rub. Would love to meet a bright, attractive, affectionate and sincere female with similar interests. Must have sense of humor and a positive attitude. If you think you're shy, you should respond. Photo/note. NYM G233.

Jewish Male—26, seeks attractive female. POB 365, NY, NY. 10101.

Spiritual, Worldly, Attractive—Financially secure lady, seeks sensitive, strong, funny, attractive, financially secure man, 45-50. NYM E102.

Upbeat, Vivacious MD—31, tall, green-eyed beauty seeks highly motivated, successful Jewish male with sense of humor to share precious leisure time and hopefully more. Phone/photo. NYM G241.

Well-Adjusted Brunette—5'7", interested in serious relationship. Late 30's, considered very attractive, speaks three languages. NYM F493.

Looks. Money. Mind.—Describes you too - and you are a warm, worldly woman, 20's-30's. Write. Photo/phone. NYM A140.

Pretty, Refined, Caring—Very young 50's, European, Christian, widowed lady, new in Manhattan. Enjoys the arts, dancing, movies, travel. Seeks to share same interests with well-bred, sincere, good-looking, professional gentleman, 50-60, with zest for life. Returnable photo is helpful if you desire a reply. NYM G232.

Canadian Businesswoman/Model—Extroverted, erudite and sensitive. Responsible but can get crazy. Independent and sensual. I love the movies, great food, the outdoors, dancing, long talks and the ocean at sunset. I am 5'7", 34, Jewish, into athletics and body building. I daydream of a successful, refined, handsome, witty Jewish man (GQ looks) with a warm heart and great body. Comparable personality/interests? Note/photo/phone. NYM A084.

Attractive, Classy Brunette Lady—Mid 30's, seeks handsome, classy, successful man, 35-42, NJ. Photo. NYM A109.

If You Like Pina Coladas—Getting caught in the rain, if you're not into jogging, if you have half a brain, if you like making love til midnight in NY or the Cape, write to me with a photo and we'll plan our escape. You should be in your 40's, 5'3"-5'7", thinnish, Jewish, financially independent with no dependents. POB 8505, NY, NY 10150.

Male Friend Wanted—For fun and social/athletic things. Even love and serious things. Being tall, athletic, handsome, Ivy-educated, successful, 28-45, is helpful. Please send self-descriptive note, bio, photo, phone. NYM G267.

40-Year-Old, Single Jewish Male—Looking for companionship and commitment. Successful physician but want more in life. Enjoy sailing, music, theater, reading, travel. Photo appreciated. NYM K566.

Wife Wanted—For Colorado-based engineer, 34, 5'11", thin, bearded, Jewish. Must be a couch potato who loves mountains, music, books, skiing, hiking, kids. NYM E112.

Bagels And Bongos—Pretty psychologist seeks tall, kind, earthy professional. Object: making music. NYM E111.

Irish Lass—34-year-old physician, warm, witty and pretty, seeks good-looking, sensitive, smart man. Photo/note. NYM H168.

Statuesque Widow—45 years old, no children, would like to meet an honest Jewish man of 60-65 years old. Must be financially secure, 5'10" or taller, and love to travel. Photo and phone a must. Non-smoker. NYM K526.

Adventuresome Very Attractive—31, 5'6" confident, down-to-earth, outgoing. Seeks warm Jewish male counterpart, 5'9" plus, loves to travel, ski, laugh. NYM H156.

Successful, Independent Businessman—With international activities and experience. Sixty years of age but feels much younger. Very good-natured with a sense of humor and a rich cultural background. Seeks intellectual, good-looking, slim lady who can enjoy all the richness of life. Would appreciate photo, but detailed note is a must. I feel certain that I can make the right partner very happy in all aspects. This might be a lifetime opportunity not to be missed. NYM G228.

Handsome—Well-built, 6'4" male, age 44, seeks sexy, good-looking, romantic female for long-term relationship, age 30-50. Note/phone/photo, please. NYM E100.

Are You Ready—For a long-term, honest and sincere relationship? NYC businessman wishes to share and expand his life and interests, which include travel, sports, theater, culture, interesting conversations and candlelight dinners. If you are a professional woman who remembers how to laugh, values sensitivity and emotional support coupled with friendship, intimacy and commitment, tell me all about the real you. Recent photo and phone. Maybe we're ready! NYM K567.

Athletic, Adventurous Periodontist—Jewish, 31, seeks successful Jewish female. Photo/bio/phone. NYM A112.

Elegant, Pretty, Slim—35, Jewish MD, feisty, an animal-lover. Seeking kind, affectionate, accomplished man - MD/JD/MBA, to love forever. NYM E105.

Businessman—52 going on 30, 5'10", handsome, sensitive, secure, romantic, likes to sail, ski and travel. Looking for lasting relationship with woman who has a positive outlook on life, 38-48. Photo please. NYM E063.

Female Physician—41, cute, petite, athletic, seeks bright, kind, professional, non-smoking, Jewish male for lasting relationship. Note/phone/photo. NYM H174.

Westchester Widow—PhD professional, Jewish, non-religious, early 50's. Seeks man of integrity, warmth, insightfulness and wit to pursue mutual interests. No smokers. Photo/bio please. NYM A159.

In Search Of Tenderness—Friendship, passion. Creative, gentle, intelligent Queens woman, 36, 5'9", pretty. Seeks kind, open, courageous man for keeps. NYM E095.

Airline Pilot—Former model, 31, on Jersey shore is searching for lady whose outer beauty is only equalled by her inner. The right lady knows who she is. Photo required. NYM G231.

Tall, Handsome, Successful Gentleman—Mid 60's, desires Jewish, refined, warm lady, mid 50's, slim, physically and mentally attractive. North Jersey only. Note/recent photo if available/phone. NYM K552.

Elegant, Doe-Eyed, 5'10"—Multilingual, single Jewish female, seeks a serious relationship with a tall, successful Jewish male, 34-44. Photo/bio. NYM A144.

The Final Jeopardy Answer Is—She's the perfect match for a fun-loving, good-looking, warm-hearted sportscaster, 30, 5'8", seeking a lively, loving, witty and pretty, non-smoking woman. Sports fan a plus. Photo please. NYM T182.

Beautiful, Long-Haired Brunette—5'4", 34, traditional values, seeks successful business executive/professional (32-45) of character and integrity, for serious relationship. NYM H088.

Is There Any Truth In Advertising?—Drop me a line and see. Jewish, single, 34, cute, 104 lbs, 5'2", long curly brown hair, bright and can laugh at herself. Warm, caring Manhattanite is looking for her mensch. POB 469, NY, NY 10024-0469.

Having A Love Affair—With Manhattan and possibly with you. Vibrant, attractive, zany, 40's career woman, wishes to negotiate romance. Non-smokers apply. NYM A167.

Lady Veterinarian—Seeks successful, interesting, educated, happy, single white male, 40-50, non-smoker. Photo preferred. POB 116, Demarest, NJ 07627.

Legal Beagle—But no dog. Attorney, Jewish, early 30's, 5'11", caring. Seek female best friend for life's dream. NYM A141.

Let's Be Special—Jewish male, MBA, 32, NYC resident/LI roots, earthy, good-looking, sensitive. Seeks slim, pretty, independent, vibrant professional for sincere relationship. Phone/note/photo desired. NYM A147.

Man Who Loves Too Much—Looking for woman who loves too much. Please send photo. NYM G252.

Dynamic, Attractive, Athletic—Jewish woman, MD, 31, loves beaches, biking, politics (left), dancing, the Forum, seeks highly educated man, 27-39, over 5'8", sensitive, witty, non-smoker. Note/phone/photo. NYM A145.

Starting Over—European white male, 38, 5'9", fit, successful professional, is looking for an accomplished, attractive and passionate woman to fall in love with and share life. Note about yourself/photo/phone. NYM T181.

Amiable, Very Pretty—Classy, cultured, soft woman, 42, Queens resident, seeks successful counterpart. NYM A161.

Handsome, Affluent Businessman—6', 45. "I have very simple taste, I am always satisfied with the best." Keeping those words in mind, if you're a beautiful, sophisticated woman who, like me, is looking for a special excitement in your life - please send a brief note, photo a must. Will reciprocate. NYM H150.

Striking Auburn-Haired Goddess—Highly successful, unusually accomplished and intelligent, beguiling combination of paradoxes: sophisticated, elegant, wordly and glamorous yet also warm, supportive, sweet and innocent. Looking for male counterpart to share the views from Mount Olympus, sip ambrosia and nectar, delight in each other's achievements: past and future, 38-50, mortals need not apply. NYM H151.

Strikingly Attractive—Warm, sensual, professional woman would love sharing, exploring of activities, thoughts, feelings and laughter with well-educated, successful man, 40-60's, caring and full of love and life. NYM A150.

Cute, Little, Classy Woman—5'2", 115 lbs, early 40's, sells real estate and lives in Connecticut. Loves walks on the beach, dancing, biking, golf, tennis, travel and cozy dinners at home. Looking for compatible man. Photo please. NYM A170.

Nice Guy—60's, seeks nice gal, 45-55, college, Christian, ready. NYM A149.

Francophile Aerobics Fanatic—Handsome bilingual Wasp, 37, 6'1", seeks woman with sense of adventure, integrity, humor. Note/phone. NYM E122.

Beautiful Black MD—Seeks urbane, successful native-born Scandinavian. Interested in relationship. NYM A160.

LA's The Place!—Handsome, affluent gentleman, 38, 6'1", 165, seeks lovely, thin, fair lady, 23-32, with a desire to create loving home, family in LA. Send photo, letter - I'll reciprocate. POB 629, 2265 Westwood, LA, CA 90064.

Catch A Rising Star—30, 6', athletic, handsome law partner/entrepreneur, down-to-earth, normal Jewish NYC resident. Seeks slim female beauty, 5'4"-5'10", 20-28, sweet/loving, to build a family life. Photo. NYM E086.

Oriental Lady—Love arts, music. Seeks similar, educated man who is sincere, family-oriented, 28-38. Photo. NYM E094.

I Am The Words - You Are The Tune—Handsome, witty, intelligent attorney, Jewish, 37, seeks affectionate, alluring, bright professional woman, 25-36, to collaborate on enduring symphony of soulful exultation. Photo hastens harmonious overture. NYM G237.

You're Nobody—'Til somebody wants you. So make me a somebody: comely, slim, likes theater, art, dining, travel. Seeks secure, tall, clean-shaven, 60's vintage. Sincerity/photo for reply. NYM H172.

Tall, Slender, Attractive—Professional male seeks relationship with compatible, appealing woman. She must enjoy English-style riding and dressing in jodhpurs and riding breeches. NYM T179.

Full-Figured, Shapely, Sensitive Gal—29-40, wanted for emotionally, financially secure exec. Note/photo/phone. POB 823, Wall St. Sta, NY, NY 10268.

Pretty Ex-Nun, 39—Seeks Catholic widower/single man, 37-45, for lasting relationship. Kids fine. NYM K576.

Attractive Female—Great figure, 5'5", single parent, 30's, fun to be with, rides, sails, dives, skis. Seeks man, 35-40, who is sensitive, loving and attractive. Photo. NYM G238.

Entrepreneur, 37—Soul of an artist, compact build, complex mind. Looking for trim female partner with taste and humor for walking tour of Manhattan and the future. NYM H158.

Free Bird With Clippable Wings—Very intelligent, loving, attractive Jewish lady lawyer, 40's, seeks huggable bear to tame. POB 2080, NYC 10009.

ANNOUNCEMENT

For All The Nice Ladies—Who wrote to K250 starting on July 6, I must apologize for not getting in touch with you. I've been working out of state these past two months. I'm back now! I wish you all a happy and healthy new year.

Happy Birthday Bruce—You and JP responded by car phone from LA after X-mas greeting in NYM. We got interference. Almost is worse than not at all. Still want you to know it's a short walk to our front door/the door's open and the ride is free. There's always a cold beer waiting. Can't wait to hear the New Stuff. Gloria and Shannon Loew, 90 Booth, Englewood.

Man, Financial Field—Married, 40's, wants new male friends to attend baseball games, jazz, do-wop concerts, old and new movies. It's a plus if you're Jewish - originally from Brooklyn and have some interest in the stock market. NYM H176.

Italy On Short Notice—Single white male, 30, good-looking, seeks single white female for 2-week trip to Italy, leaving 10/2. My travel partner cancelled last minute. Discount on air and other costs. Good opportunity, fast response needed. Note/phone/photo. NYM G248.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 599

BY MARY ANN MADDEN

As it turned out, I didn't go to Italy or anyplace much else. You can get great tables in New York City restaurants on summer weekends. Of course, I didn't eat out all that often. I keep not being able to use my word processor and that helps to delay finishing the book so I guess you could say that I did not do great amounts of work either. What with the cat being dead and all it seemed practical to do over the house. I don't recommend this. Either the dead cat or the redoing. A mouse got in here somehow and I bought two of those humanitarian traps to catch it and possibly adopt it or set it free in the forest but it never showed up again in or out of a trap. I re-reread *Swann's Way* and a few new books. I try to run in the early mornings. That will be better in the fall. Hoping you the same.

Above, "How I Spent My Summer Vacation," by M. A. Madden. Competitors are invited to provide one such essay in the style of a familiar person. Not more than 175 words, please.

Results of Competition 596, in which you were asked for the world's shortest books.

Report: First, we should like to say that this is *not* Take-a-Shot-at-Women Week. It just happened that way. We are not pleased by this, but our vow of disinterest forbids complaint or comment. So this has not been a comment. We never complain. Ask anyone. Now it is supposed you'd as soon get on with the repeats. Hundreds of entries on Contra-hearings personnel, among them: "Speak, Memory," by Ronald Reagan. "Names and Addresses" or "My Visits to the Oval Office," by Oliver North. Also popular: "Living on a Shoestring," by Imelda Marcos. "The Natural Look Through the Christian Way," by Tammy Faye Bakker. "William Henry Harrison: The White House Years." "Ethical Practices in City Administration," by Edward I. Koch. "Courtliness," by John McEnroe. "The Joys of Celibacy," by Warren Beatty. "One Life to Live," by Shirley MacLaine. "Party Gags," by J. D. Salinger. "I Shall Return," by Harry Houdini." Conversations With Great Photojournalists," by Sean Penn, author of "Serving Time." "Plain Talk on Nutrition," by Gael Greene. "Life With My Wife," by Peter Holm. "How to Talk to Practically Anybody About Practically Anything," by Greta Garbo. And, "My Winning Competition Entries," by Many. And we mean many. Like, oh, fourteen, possibly fifteen actual people. As which of us, from time to time, is not?

First Prizes of two-year subscriptions to "New York" to:

THE BIG BOOK OF STOLES—Brigitte Bardot
Hank Cutler, Larchmont, N.Y.
sp. ment.: Douglas Soderberg, St. Louis, Mo.

THE CABBAGE PATCH KIDS GO TO THE CIRCUS—Renata Adler
Betty Bader, Scarsdale, N.Y.

FEMINIST HUMOR—Eleanor Smeal
Carter Joseph, Atlanta, Ga.

Runner-up Prizes of one-year subscriptions to "New York" to:

HOW DELIGHTFUL—Fran Lebowitz
Dara Nickerson, Waltham, Mass.

TO BIMINI AND BACK—Donna Rice
Maria Geaneas, Brooklyn

A SHY ATHLETE'S GUIDE TO THE MEDIA—Gary Carter
Joel Crystal, Scarsdale, N.Y.

And Honorable Mention to:

THE GILBERT O'SULLIVAN SONG BOOK
Tom Robinson, N.Y.C.

MONOGAMY—Marvin Mitchelson
Carleton Carpenter, Warwick, N.Y.

YODELING—Sandra Day O'Connor
Peter Pruc, Buffalo, N.Y.

REGRETS—Edith Piaf
Joan Neuhauser, Gloucester, Mass.

LET'S MISBEHAVE—Julie Nixon Eisenhower
Melinda Kevis, Cambridge, Mass.

FOOLING AROUND—Linda Ellerbee
Steven Brodoff, Brooklyn
sp. ment.: Regina Elo, Brooklyn; Tracy Lathem, Birmingham, Ala.

CAREER DECISIONS—MacLean Stevenson
Joyce Miller, Plainfield, N.J.

MY LIFE AS A DOG—Spuds MacKenzie
Ellen Smith Johnson, N.Y.C.

MORE THAN JUST A PRETTY FACE—Christie Brinkley
Bernardine Machock, Willoughby Hills, Ohio

THE RUDOLPH GIULIANI JOKEBOX
Sal Rosa, N.Y.C.

THE BIG BANG—King James version
David I. Warren, Chagrin Falls, Ohio

LIFE IN THE FAST LANE—Fred Rogers
John Carbone, Cambridge, Mass.

THE PRACTICAL POLITICIAN: A GUIDE—Gary Hart
Dodi Schultz, N.Y.C.

THE MINOXIDIL CONTROVERSY—Arthur Lyman
Elizabeth Rizwaniuk, Syracuse, N.Y.

THE GUINNESS BOOK OF MINISKIRTS
Paul J. Le Vine, Avon-by-the-Sea, N.J.

THE ACTING PRINCIPAL—Victoria Principal
Jane Schwartz, Riverdale, N.Y.

THE CHARO PHILOSOPHY
Lisa Brickey, McConnellesville, N.Y.

REGGAE FAVORITES—Bobby Short
Anne Scott, Solon, Ohio

COOKING FOR TWO—Leona Helmsley
C. P. Heimann, Ft. Myers, Fla.

NOVAK—William Novak with Lee Iacocca
Daniel Paisner, Forest Hills, N.Y.

THAT WHICH CANNOT BE BOUGHT—Donald Trump
B. Sinclair, New Milford, N.J.

SOTHEBY'S CAPODIMONTE CATALOG
Naomi Freeman, Shaker Heights, Ohio

COTTON MATHER COMICS
similarly: Janet Lane, Boston, Mass.; Emma Dolby, Catalina, Calif.

CAN THIS BUSTIER BE SAVED?—Madonna
Rose DiGiacinto, Massapequa, N.Y.

PALE AND INTERESTING—George Hamilton
Oliver M. Neshamkin, M.D., N.Y.C.

WIMBLEDON PROTOCOL—Pat Cash
Corinne S. Anderson, St. Simon's Is., Ga.

DONDI'S INFERNO
Mary Steiner, San Diego, Calif.

WHO? ME?—Pia Zadora
Mark W. Fenske, Portland, Ore.

AN ILLUSTRATED HISTORY OF CHEWING TOBACCO—Tony Randall
Ralph A. Hummel, Huntington Station, N.Y.
sp. ment.: Mary Cate Dempsey, New Hartford, N.Y.

WARM FUZZIES—Stanley Kubrick
Judith Borus, Worthington, Ohio

IN DEFENSE OF ALTERNATIVE LIFE-STYLES—Pope John Paul II
Karen Goranson, San Francisco, Calif.

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THE BEST OF EVERYONE: AN ANTHOLOGY —compiled by Jonathan Swift
Anthony G. Bowman, Washington, D.C.

WHO SHALL GO NAMELESS—Dick Cavett
Jeanne Beaulieu, Wellesley, Mass.

CUTE TAPIR TRICKS—Joan Embry
Susy Scott, Solon, Ohio

THE GALLOPING GOURMET—Roy Rogers
Helen Gallagher, Jersey City, N.J.

RUGBY—Pee-wee Herman
Bill Earls, Middlefield, Conn.

RESURRECTIONS—Oral Roberts
Kenneth Spears, Raleigh, N.C.

DR. RUTH'S LIFE-SIZE CUTOUT BOOK
Lydia Wilen, N.Y.C.

WOMEN: THE RIGHT TO CHOICE —Robert H. Bork
Dale Timmons, Secaucus, N.J.

SID AND NANCY: AN APPRECIATION —Lawrence Welk
Larry Laiken, N.Y.C.

MY LIFE AS A MAN—Boy George
Karen Kaplan, Brooklyn

SHADINGS—Mel Brooks
Gloria Gonzalez, West New York, N.J.

KEY TO GILES GOAT BOY—Sylvester Stallone
Rick Burke, Ho-Ho-Kus, N.J.

MY SIX YEARS IN LAW SCHOOL —Kurt Waldheim
Aaron Segal, Silver Spring, Md.
sp. ment.: Suzie Bolotin, Chapel Hill, N.C.
Jan Weinfeld, Union, N.J.

THE NEW PHYSICS—Charlotte Perkins
Charlotte Perkins, Macon, Ga.
sp. mention: Judy Weiss, Millburn, N.J.

COOKING WITH KALE—Jean Frary Walshe
Jean Frary Walshe, Roxbury, Conn.

FLETCHER ON $5 A DAY—Liz Roberts
Liz Roberts, Fletcher, N.C.
sp. mention: P. A. Lieberman, Tunkhannock, Pa.

THE SHORT TEST BOOK: SPORTS QUESTIONS AND SALOON TRIVIA—Toots Shor
Bob Kopac, Poughkeepsie, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 599, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 2. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 26 issue. Out-of-town postmarks are given three days' grace. ■

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Brian Miller, N.Y. Times, 7/10/87.
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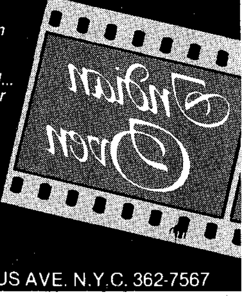

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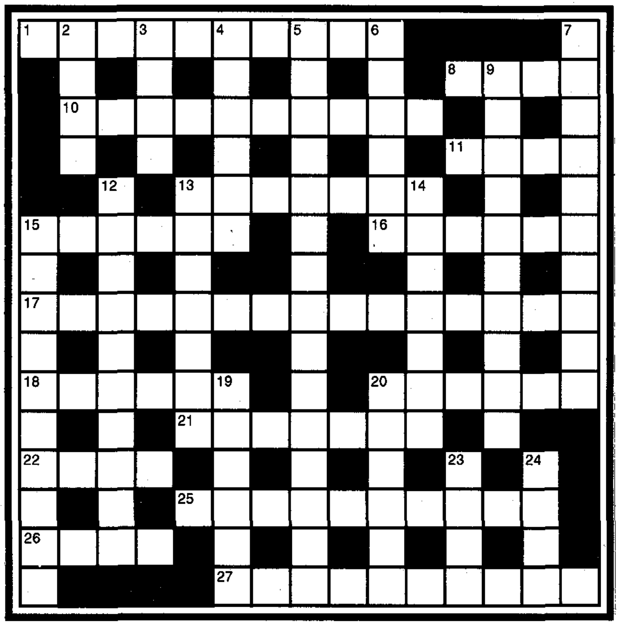
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Resolved not to be irresolute. (10)
8 Escorted a mother of twins. (4)
10 It's mild in Spain, hence production of this fruit. (10)
11 Dock, taking off first quarter of tail. (4)
13 Tried me—just as I deserved. (7)
15 There's money here, in Scotland. (6)
16 Colour liable to run? (6)
17 Solemn, then cross, turning out to find a creature that can't be found. (4, 4, 7)
18 Underground springs? (6)
20 Thirst-quenching food eaten by camel on Sahara trek. (6)
21 Duck enclosure fairly insect-free but those in it lack cover. (4, 3)
22 Cycle—though there's a hill coming back. (4)
25 Repetition bedevilled formal application presented by him. (10)
26 Clutch here? (4)
27 For example, drugs act in a different way dished out with pudding. (3, 7)



DOWN

2 Eat out in Arab Republic of Egypt and Switzerland. (4)
3 Still, the first mate has a point. (4)
4 While appearing even more submissive, I object to awful reek. (6)
5 Failing to resist, nevertheless? (15)
6 On top of work, it's drudgery. (6)
7 Creepers twined around the marrows. (10)
9 In rising scale, off-key note I sent ringing around opera-house. (10)
12 Goes up and down pipes, actually losing helper in maze inside. (10)
13 Engine part ought to be seen on opening drawer. (7)
14 Small boy carried by physician is last across the channel. (7)
15 Bringing freedom of speech? (10)
19 Global outbreak of herpes. (6)
20 Location is about one mile beyond the bend. (6)
23 One part of a continuous uprising. (4)
24 Lines Her Majesty sent to a small relative. (4)

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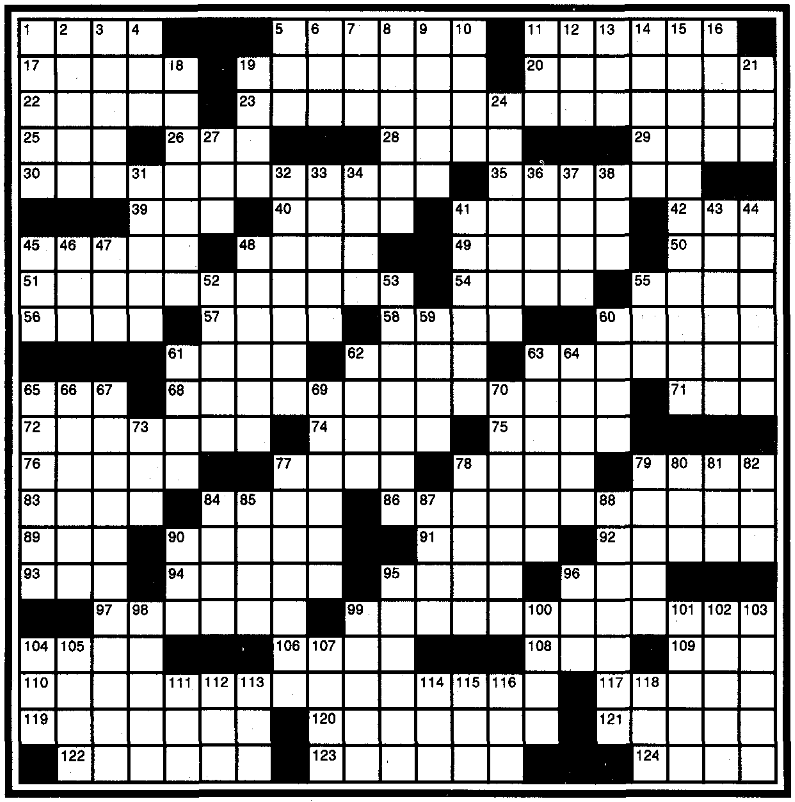
'HERE'S CHARLEY': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

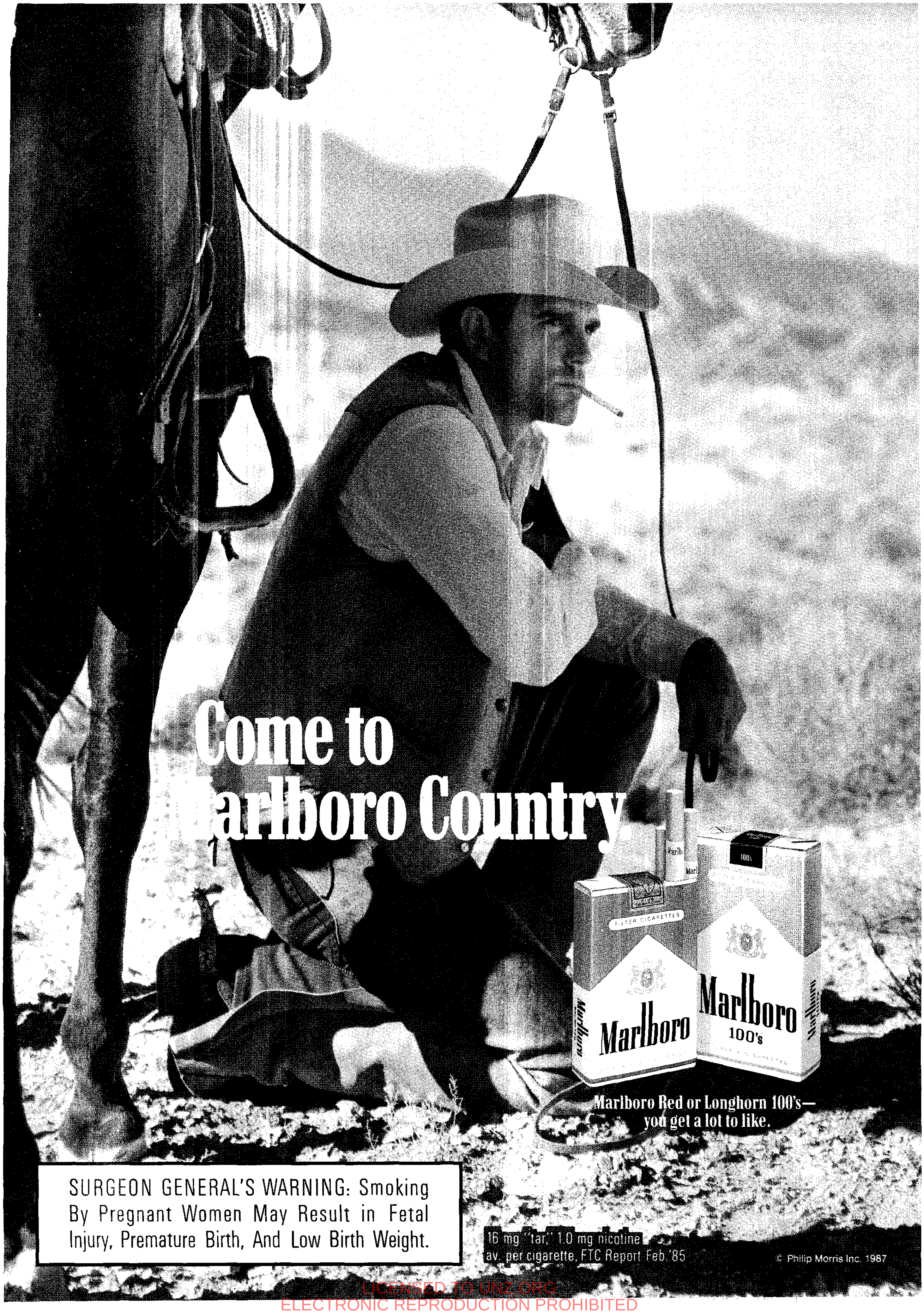
1 Office reminder
5 City of Iran
11 Three on ——
17 Running rife
19 Rabble-rouse
20 Four-poster's place
22 Doodad
23 French Charles
25 Glacial matter
26 Charlemagne, par exemple
28 Femmes' magazine
29 Massacred
30 Charles, translated
35 Italian saint's town
39 Only's companion
40 Jillian and Landers
41 Remove from jurisdiction
42 Two-word-name abbr.
45 Scarlett's third
48 Argentine tribesmen
49 Car model
50 Swabbie
51 Charles
54 Jam-pack
55 Makes the final payment
56 Sock —— me
57 Right-hand man
58 Blows it
60 Put in a warehouse
61 Legal proceedings
62 Charlie's "Angels," e.g.
63 Oscar film, 1986
65 Fish feature
68 British Charles
71 —— Moines
72 Enlightens
74 In —— (routinized)
75 Unaccounted-for G.I.'s
76 Scout's mission, short-style
77 Fourth-down play
78 Parker who played Crockett
79 Face-powder shade
83 Scratch the soil
84 Pairs
86 Jurist Charles
89 Greek letter
90 Art classification
91 Netman Nastase
92 Essentials
93 Knockout count
94 Gives off
95 For fear that
96 Crete's peak
97 Expand
99 Baseball Charles
104 Grain beards
106 Midnight's opposite
108 Item for a thole
109 Actress Charlotte
110 Charlies
117 Shine too brightly
119 Go on a spree
120 Lacework
121 Horse opera
122 Reviewed unfavorably
123 —— time (singly)
124 Lord's spouse

DOWN

1 Henning's forte
2 Author Jong
3 Skinflint
4 Dutch uncle
5 Vital statistic
6 Coal receptacle
7 Pleased the cook
8 Adventurers
9 To any degree
10 Charles Dickens heroine
11 Mayor before Ed
12 Alcott girl
13 Oklahoma city
14 Tie up, as a fowl
15 Newsman Charles
16 Driller's result
18 Canadian metropolis
19 Money-exchange fee
21 Kitten's cry
24 Casino employees
27 After verb or glob
31 Kin of bingo
32 River in Virginia
33 He stole some tarts
34 Faulkner's Mr. Bundren
36 Modifier for scotch
37 Anna Leonowens's destination
38 Hostelry
41 Third-party custody
43 Fifth president
44 Norwegian family
45 Stat. for 55-Down
46 Peppery
47 Part of i.e.
48 Eye inflammation
52 Mother-of-pearl
53 Send by a different path
55 Hall of Fame name
59 Schism
60 Back talk
61 As neat as ——
62 Small gull
63 Puckered fabric
64 Fido's restraint
65 Weasel's relative
66 Form notions
67 Married Charleses
69 Brings about
70 Social courtesy
73 Adversary
77 Foreshadow
78 Traitorous
79 Grecian sea: var.
80 Ernesto Guevara
81 Wine choice
82 Letters on the Intrepid
84 "La Plume —— Tante"
85 Monad
87 Competes
88 Be subjected to
90 Become molded
95 Woolly
96 Call —— day
98 "When at last the fight ——. . ."
99 Cagney role
100 Aria
101 Persona non ——
102 Like some seals
103 Suspicious
104 2 on the phone dial
105 Do up a package
107 Numerical prefix
111 Convent resident
112 Peer Gynt's mother
113 TV's Calmer
114 School-support gp.
115 Used bulbs
116 Balin or Claire
118 Shastri of India



Solutions to last week's puzzles appear on page 181.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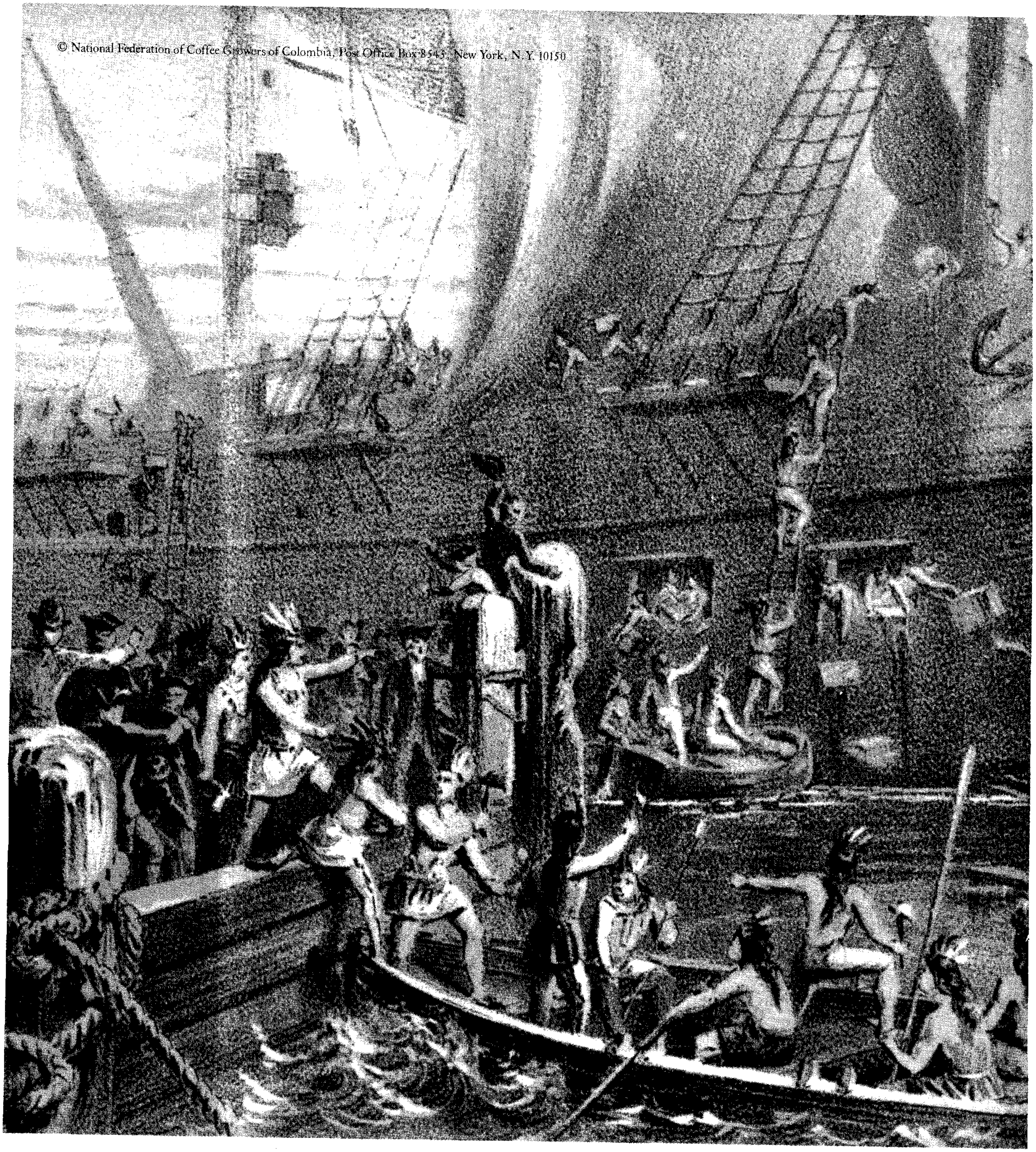

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